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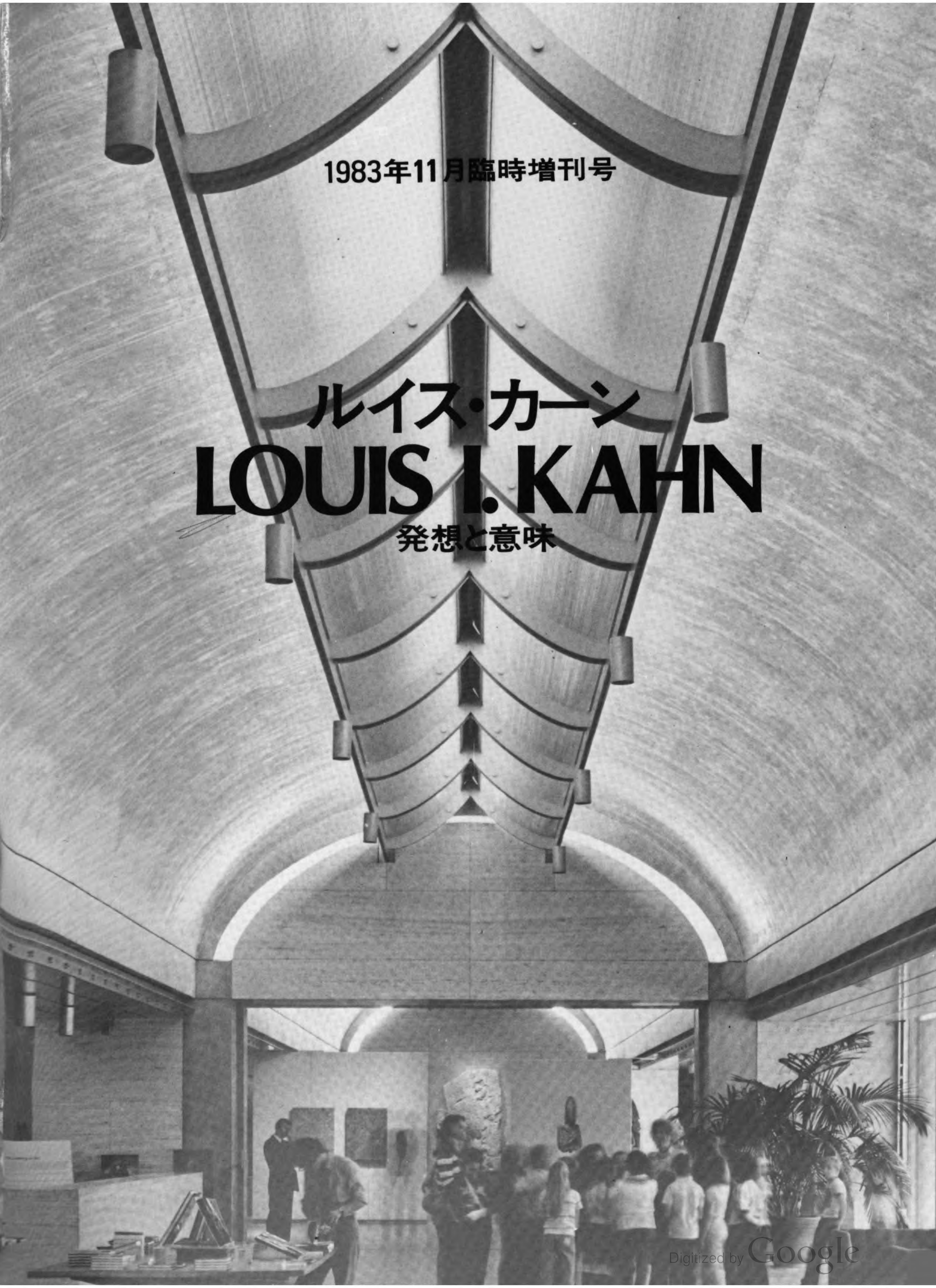

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ルイス・カーン
LOUIS I. KAHN

発想と意味

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ルイス・カーン——発想と意味

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LOUIS I. KAHN Conception and Meaning

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序文

ルイス・イジドール・カーンが1974年3月17日に，インド旅行よりの帰途，ニューヨーク・ペンシルヴェニア駅頭で心臓発作に襲われて亡くなってから早くも10年の歳月が過ぎようとしている．その突然で痛ましい死はぼくたちに思わず感傷と憶測を抱かせたが，今はその死が遺したものを正視することができる．それだけではなく，凝視しなければならないような状況だろうと思われる．

よくいわれるように，カーンが建築家として認められた最初の作品をイェール大学美術館だとすると，そのとき彼は50歳で，73歳で亡くなるまでの24年間に十指にも満たない作品を遺したに過ぎない．この数は，建築という経験年数がものをいう領域においても，例外的に少ない．この作品数の少なさは，カーンが建築の行為者であるよりも思索者であったことを意味する．作品のひとつひとつには建築的思索の重厚な裏付けがあって，たとえ数は少なくとも，カーンの建築の持つ意味や内容は豊かで深いのである．

カーンの建築的思索はしばしば難解とか韜晦といわれ，誤解されたり，畏敬されたりし易いが，実はそうではなく，建築の存在のしかたについてのコスモロジーに依拠した思索過程が近代主義のそれと合致し難いからに過ぎない．彼のこのような発想がドイツ・ロマンティシズムに基づいているという研究もあるが，彼が折にふれて語った言葉のなかに彼の思索の明るさが強い閃光のように明滅していて，直截的にぼくたちに訴えかけてくる．

「私の意見では，偉大なる建物は測定不可能なものから始まらなければならない．それが設計される段階では測定可能な手段を通過しなければならない．そして結局，測定不可能でなければならない．」

ぼくたちのルイス・カーンに対する関心の対象も高まりもいろいろに変わってきているように思われる．彼が形態とは「なにか」が問題であり，設計とは「いかに」が問題であるといっていた頃には，彼の建築の記念性が正しく把握できなかった．つまり，先の彼の言葉の最初の「測定不可能なもの」で躓いた．そして最近では，彼のいう「測定可能な手段」に拘って，その建物の物質的特徴に近代主義において失われたものの補塡を求めようとしている．いずれにしてもルイス・カーンの真意から逸脱すること甚しいといわねばならない．

「建築には存在がある．しかし，現前はない．建築の作品のみが現前を持つ．建築の作品は建築への捧げ物として現前する」．

一方において合理主義という極が周囲に高度技術を磁力として依然として近代主義の信仰を延長させようとすれば，他極に地方主義が伝統を軸にして近代主義の超克を計ろうとしているという図式のなかで，ルイス・カーンの建築的思索の意義がどのようにして規定されるか．これがこの臨時増刊号の編集の狙いである．

この臨時増刊号では，従来のように論文を主軸とするグラフィカルな構成をとっていない．ペンシルヴェニア大学に学び，現在同校で教鞭をとっておられる河崎一美氏に依頼して，アメリカ人の建築家11人にインタヴューをした．対象はカーンに直接関係を持たなかったひとたち，シーザー・ペリ，マイケル・グレイヴス，カーンと親しかったひとたち，ロマルド・ジアゴラ，ホームズ・パーキンス，そしてカーンの下で彼の親しい指導の下に彼の作品のあれやこれやを担当し，設計し，図面をひき，構造を担当し，協力したいわば「身内」のひとたち，デイヴィッド・ポーク，マーシャル・マイヤーズ，ヘンリー・ウィルコッツ，ニール・ウェリヴァー，デイヴィッド・ウィズダム，ニコラス・ジアノポウロス，ゲーリイ・モーイである．このようにしてルイス・カーンが建築的思索をどのように発想し，進めていったか，が闡明にされるであろう．そしてルイス・カーンと彼が活躍した1960年代の関係を香山壽夫氏の論文が明らかにしている．　(TN)

ルイス・カーンとその時代

香山壽夫（東京大学助教授）

ルイス・カーンは，ふたつの時代をまたいで立っている．モダニズムとその後に続くポスト・モダニズムというふたつの時代を．ちょうど，ミケランジェロがルネサンスとバロックというふたつの時代をまたいで立ち，ベートーヴェンが古典派とロマン派というふたつの流れをまたいで立ったように．時代との闘いが，偉大なる個性を生みだしたが，その個性は続く新しい時代を生みだした．巨匠と呼ばれるに足る偉大な個性は，つねづねその時代の産物であるとともに，その時代からはみだしている．それゆえに，偉大なる個性を時代によって説明することは不可能だが，偉大なる個性によって時代を考察してみることは，実り多いことである．

1960年代という力に満ちた時代がルイス・カーンを生んだ．ルイス・カーンにとってはもちろんのこと，60年代に仕事をし，あるいは学んでいた人間にとって，それは生きたひとつの具体的な存在であった．しかし，知らぬ間にときは流れて，その時代はひとつの過去となりかかっている．生き生きとした存在感は薄れて，観念と抽象のなかに固まりかけている．それが完全に硬化してしまう前に，今一度その時代の意味を捉えておきたい．

また1980年代のポスト・モダニズムの動きはカーンの仕事なくしては，存在しない．ポスト・モダニズムは，その名が示しているように，モダニズムの後に続くもの，その克服の意図を示しているだけで，その具体的内容を示してはいない．従って当然，その動きは雑多である．私自身80年代を生きている人間として，時代の進路を予測するといった，傍観者的な態度をとる気はない．ただ，ルイス・カーンの教えを受けた生徒のひとりとして，終結したカーンの全仕事を振り返り眺め渡し，今日の時代の課題が，ある輪郭をもって浮かび上がってくるだろう．

I. 1960年代

1960年代に入るまでルイス・カーンに仕事らしい仕事がなかったことは，彼にとっては決して望ましいことではなかったであろうが，建築の歴史にとっては，結果的に幸運なことだった．そのことによってカーンは，40年代，50年代のアメリカを支配したバウハウスの動きから距離を置いて，時代を見渡すことができたし，自分の受けたアメリカン・ボザールの教育，とくにペンシルヴェニア大学のポール・クレーの方法を自分のなかでゆっくりと大きく育てることができたからである．

1960年代はアメリカ資本主義の繁栄がいよいよ盛んなうちに訪れた．アメリカの国家の理想も社会の組織もまだかげりのないものに見えたし，富は無限のように思われた．そうした時代と社会の建設を支えた理念はバウハウスのそれであった．シカゴのミース・スクールの美学的純粋さに対し，ハーヴァードのグロピウス・スクールの社会的意識と異なった色彩を与えられたとはいえ，そこには明らかに共通の特質が存在している．そして，それこそがシカゴ・スクール，ハーヴァード・スクールの枠を越えて60年代のアメリカを支配していた建築理念であり，広くは，世界を支配していた理念でもあった．

その特質は，1)設計理念，2)空間形態，3)物体形態の3面において，具体的に説明することができるであろう．

バウハウスの設計理念の特質として，私はここで3

つを挙げよう．ひとつは，集団協働の設計理念であり，ふたつは，社会的決定論であり，3つは，技術的決定論である．

集団協働の設計理念は，グロピウスを中心としたTAC (The Architects Collaborative) あるいは，ミースの建築造型を共通の集団イメージとして組織を出発させたSOM (Skidmore, Owings and Merill) に典型例を見ることができる．指導的な強いイメージを与える個人の存在なしで，集団で設計を行なうことを必要とする条件は外的なものであって，社会の側が建築に要求したものである．それはひとつには，高度に成長する経済の要求であって，建設が大量にかつ迅速に行なわれることであった．そうした要求に答えるには，規格型の生産が最も有効なのであるが，そうした規格型を安易に肯定的に受け入れるという社会の楽観的な体質がもうひとつの外的な条件であった．そうした規格型の建築は，60年代の都市の中心部や郊外をつくり上げた高層のオフィス・ビルや，集合住宅，学校などにその典型を見ることができる．

一方，建築の側にも，集団設計を可能にした内的な条件があった．それが，建築の形態が社会的条件で決定できるとする理念であり，もうひとつは，技術的条件で決定できるとする理念である．社会的決定論を支えているのは，先に述べたと同じ社会の発展に対する楽観主義がある．すなわち未来はバラ色で幸福に満ちたもので，それを正しく予測することによって，よりよい建築ができるというものだ．幸福な未来は共同のものだから，それは共に語り合い，共に手をたずさえて努力する目標となる．そのことは共に語り合える範囲の内容で，ひとびとは未来を信じ満足することができたということでもある．かくして，設計の集団はプログラムのなかに建築の目標を見いだすべく努力を集中した．建築が不完全なのは，プログラムの理解あるいは組み立てが不充分だからということになる．とはいえ，実際に設計の作業にたずさわってみれば，プログラムがそんなに確かなものでないことに気づかざるをえない．それでは，そのように不確かで移り気なものと，建築はどのように対応すべきか．あくまで，社会的決定論に立つならば，建築は臨機応変に，社会の変化に対応して，変化する以外に方法はない．プラグイン・アーキテクチュア，メタボリズムなどの取り換えのシステムを主題とする建築理論は，そうした意味で社会的建築決定論のひとつの究極に生じたものと見ることができる．

技術に建築の決定を委ねることができたのは，新しい技術，新しい材料のなかに，ひとびとは単なる有用性だけでなく驚きを見いだし，従ってそこに輝かしい未来の具体化を見ることができたからである．ミース・ファン・デル・ローエが，1937年に「これからの建築は，形態を問題にしない．ただ新しい技術の適用の問題のみがある」と語ったのは，彼自身の信念や思想を語ったとして受け取るべきではなく，時代と社会をそう判断したと受けとるべきだろう．事実，1960年代に至るまで，ひとびとは造型や空間より建物の超大な高さや，長大な架構，あるいは大きなガラスや金属といった材料の適用そのものに興奮したのである．

さてそれでは，バウハウスの理念に代表されるモダニズムは，空間や物体の形態を問題にしなかったのであろうか．そういうことは，建築においてありえない．形態のイメージなしに建築をつくることはいかなる場合にもありえない．ただ異なるのは，より意識的である場合と，無意識的である場合との違いだけである．バウハウスが社会的条件や，技術的条件を表に立てて済んでいたのは，むしろ暗黙のうちに，その前提とする形態的イメージが共通に了解されていたからと見ることができる．

それが如何なるものであったのか，ここで改めて詳述する必要はないであろう．空間形態としては，それは無限定な空間，あるいは流動する空間であった．また物体形態としては，軽い皮膜に包まれた箱であり，あるいはそれが群をなすときは，アシンメトリーな複合を目指すものであった．

限定されない均質な空間が，モダニズム初期においては，ひとつの新しい価値だったことは確かであろう．ミースの透明な空間が感動的であることは今日においても変わりはない．19世紀以前の建築を経験したひとには驚きですらあったろう．

しかし，無限定空間はモダニズムにとって獲得した新しい価値であっただけでなく，不可避の選択でもあったのだ．すなわち，20世紀の産業社会において新たに生まれた大規模な建物，たとえば，オフィス，工場，集合住宅，学校などにおいて，空間の具体性，個別性を直ちに見いだすことは困難だったからである．空間は抽象的あるいは一般的に限定される以外にとら

えようがなかった．すなわち，皮膜に包まれた無限定な空間がそれである．ひとびとはそれでも結構満足していたのだ．なぜなら，モダニズム建築において空間は，ひとがそこにとどまるために存在しているのではなく，そこを通過していくために存在していたからである．では，そこを通過してひとびとは，どこへ行こうとしていたのか．はっきりした当てがあったわけではない．ただひとびとは未来をよりよいものとして信じていたから，とにかく通過していくだけで充分満足していたのだ．建築の内部から流れでていく空間を，その外側で，実際に受け止めてくれたのは，建物の周辺に広がる自然，あるいは田園である．それが実際に存在した場合は稀であって，実際は，都市の混乱した通りや隣家との醜い壁にぶつかって終るのが通常だったのだが，むしろ田園は具体的存在ではなく，理想として存在していたから好都合だった．それはむしろ流動を妨げるのではなく，未来に期待を抱かせるものだったのである．（このモダニズムを支えた田園都市の理念が，19世紀のものであることは愉快なことだ．）

空間の流動性，あるいは連続性といった概念は，モダニズムを説明する光輝に満ちた言葉で，事実，ギーディオンの著作などは，その最も優れた展開であるのだが，実際の作品においては，なんとも手ごたえのないものが多い．グロピウスがハーヴァードに建てたグラデュエート・センターはその良い例といってよかろう．その手ごたえのない空間は，バウハウスの理念に対し，幻惑を抱かせるのに充分であった．通過していくひとはどこからきて，どこへ行こうとしているのだろうか．流れるひとは初めから，流体力学における抽象的な粒子のような存在であるから，空間のなかにとどまってなにかを発見したり，対話をしたりする存在ではない．群の構成が，アシンメトリーな構成をとるのは，出発点と到達点をあいまいにするために，それしか方法がないからである．そうしたピクチャレスクな（絵画的な）効果が，理想としての田園に連なっていくことも改めて指摘するまでもないであろう．

II. ルイス・カーン

ルイス・カーンはこうした状況に挑戦した．敢然と，たったひとりで．その挑戦が，長い準備期間があったとはいえ，ほとんど一瞬にして成功をおさめたことは，カーンの天才的能力だけでなく，歴史のある決定的瞬間の奇跡としか判断しがたい．

ルイス・カーンの1960年代における挑戦は，先に述べた順序に従うならば，まず第一に集団主義に対する挑戦である．彼は，あらゆる面において，集団に対する個人の復権を求めた．優れた真の設計が，集団の協働作業からは生まれず個人の孤独な作業からしか生まれないことをカーンは，スタジオで繰り返し語った．最初私たちは，それを設計作業の有効性を説明しているものとして聴いていた．しかしやがて彼が，“to be／to express”（「存在すること，すなわち，表現すること」）と語ることを聞いて，彼がいわんとしていることは，生きることとは，自ら在り，表現することを説いていることが理解できた．彼は生きていることの意味を，自らつくり，表現することに求めたのである．すなわち創造は，なにかを生みだすための方法ではなく，それ自体が生きていることと同等の目的をいうことになる．カーンの言葉が理解を越えた難解なものであり，彼の態度が求道者的な峻厳さを持つことは，そのことによる．

設計者同志の仲良し作業をカーンは拒否しただけでない．バウハウス流の芸術家間の協働作業に対してもカーンは否定的だった．建築家，彫刻家，画家との協働というバウハウスの理念に対して，建築家が設定した壁面や空間に作品をつくる画家や彫刻家の作品に優れたものはありえない．優れた芸術家なら，建築家の作品のなかから独自なものを発見するだろう．発見に値する空間をつくるのが建築家の仕事だと彼はいった．

カーンのいう個性は，疎外され，永遠に孤独にさまよう近代の自我ではなくて，むしろその根底に全体性を据えたものである．従って，真の個性による創造は，互いに結びつきうることになる．こうした健康なる個性の信頼と賛美は，フランク・ロイド・ライトからトーマス・ジェファソンへとつながるアメリカ建築の伝統，あるいはエマソン，ホイットマンといったカーンの愛したアメリカ・ルネサンスの詩人たちの伝統に，直接つながっているものである．

カーンが，建築の社会的決定論を排し，建築家に与えられる施主からのプログラムをむしろ軽蔑しさえした．彼は，プログラムが，いかに薄弱な根拠の下につくられる頼りにならないものであるかを，自分のやっ

ている設計を例にしてわれわれによく話して聞かせてくれた．ロチェスターのユニティ教会の設計において，建設委員会が当初カーンに要求した集会室と教室のクラスターを分離するプログラムに対し，カーンが委員たちと問答の末，集会室の周りに教室を集める案を組み換えていった話は，よく知られている．彼は平面を軽視して形の遊びを行なったのではない．むしろ平面の優れた構成が建築の鍵だと，たえずわれわれに語った．カーンは，建築プログラムを軽視したのではない．重視していたからこそ，それが前例に基づいて安易に，決められることを拒否し，新しく組み直すことを望んだのである．“Form” という概念で彼が求めたものは，安易な経験主義や合理主義で決定されるプログラムに対して，より根源的 (radical) なプログラムの把握を求めたものと考えられる．“Form” に到達することによって，はじめて建築は，それをつくった建築家と使うひとびととによって共有されるものとなる，社会全体に所有されるものとなり，文化の連続性のなかに所属するものとなる，それがカーンの建築を通じて個人が全体につながる方法と考えたものである．

技術や材料についてカーンは，それが新しいものであるか，古いものであるかについては，とくに問題にしていない．問題にするのは，その技術や材料が，新しい意味や方法を与えてくれるか否かということである．このことについては，彼のいう「驚きの感覚」(sense of wonder) が説明を与える．たとえ古い技術でも，そこに wonder が存在すれば，新しい空間を生みだすし，たとえ新しい技術でも，wonder がなければ，空間としては陳腐なものしか生みださない．かくしてカーンは，インドにおいて，煉瓦造という古い構造から，アーチとタイバーを用いて，新しい空間をつくり上げた．それはだれの目にも新鮮なひとつの発見として映る．工事現場でクレーンがプレキャスト・コンクリートの部材をかるがると吊り上げるのを見て，カーンは「クレーンは大きな手だ」と感じた．われわれが，日常何気なく見ている工事風景を見つめ考えているカーンの目には，子供のような新鮮な「驚き」に満ちている．カーンの建物のプレキャスト・コンクリートの柱や梁が，古い建物には決して見ることのできない現代的な力に満ちているのは，この「驚きの感覚」に根ざしているからである．同じ理由で，カーンは宇宙飛行士の宇宙旅行に失望している．それは彼になんの新しい驚きも与えなかった．「知ることはつまらないことだ．現代において，知ることはさして重要でなくなったことをそれは教えてくれた」と彼は私たちに語った．

モダニズムの無限定空間に対し，カーンが空間を限定し，モダニズムの皮膜による箱のアシンメトリカルな構成に対し，マッシヴな量塊のシンメトリカルな構成を求めたことについては，改めて述べる必要もなかろう．そしてまた，そうしたカーンの感性や方法の基底に，ペンシルヴェニア大学のアメリカン・ボザール教育の伝統，とくにそのすぐれた教師ポール・クレーのいることもよく知られていることであろう．部屋を空間構成の要素 (element) としてまず限定し，個別性を与え，しかるのみそれを構成する (compose) することは，ボザールの設計方法，教育方法そのものである．カーンがスタジオで，私たちのスケッチを見ながら繰り返し求めたことは，第一に「それぞれの部屋がどうなりたがっているか」であり，しかる後に「それらをいっしょにしてみる (put them together)」ということであった．

空間を個別的に限定することでカーンの求めていた内容は，モダニズムとの比較で，これまた明らかである．無限定な均質空間のなかをひとが流れていくことをモダニズムが望んでいたのに対し，カーンは限定された空間にひとがとどまることを望んだのである．ひとはどこかに行くために，建築のなかを通過するのではない．建築のなかにいることこそひとの求めていることなのである．どこにあるか定かではないユートピアを求めるモダニズムに対して，カーンの空間には，現在とここを見つめるレアリズムがあるともいえるし，集団に対する不信と個人に対する信頼があるともいえよう．また社会の変化に対応する建築の機能的な対応を，建築空間の補助的な部分 (servant space) に担なわせて，主役の空間 (served space) を自立させたことによって，歴史と文化の連続性と，建築が直接連なる道をつけたのである．

カーンが，空間に個別的な限定性を与えるために用いた方法は，先に述べたように，空間の輪郭とマッシヴな壁体を用いたことであるが，そのほかにもうふたつ，重要なものがある．それは空間に中心を与えることと，空間に個有の光を与えることである．その具体

的な手法を分析し，考察し，可能性を探ることは設計者としては最も興味ある作業である．1964年の秋，ペンシルヴェニア大学ファーネス・ビルディングのカーンのスタジオで「空間の造形とは光の造形だ」というカーンの言葉を聞いたときの驚きと感激は，忘れることはない．この言葉を聞いただけで，はるばるやってきたかいがあったと私は思った．光と空間の主題は，設計・研究を通じて，私の主要なる関心となっている．今回の論文のなかで，詳論することはできないが，いずれ稿を改めて論じてみたい．

III. 1980年代

技術社会の進む先に，もはやひとびとは楽観的な展望を持ちえなくなった．1960年代の経済成長，技術革新の輝かしさは遠い昔のことのようになった．技術のいく先に不安を感じているからといって，それに反対する自然保護運動などに，どれだけ全体的な展望があるのか，これに対する不安も先に劣らず大きい．そうした深い混迷を抜けだす見通しは，今のところわれわれは持っていない．

1960年代の初めフィリップ・ジョンソンが，「私は私ひとりのための黄金の建物をつくりたい」と述べた．60年代の集団主義のなかで，この言葉を私たちは驚きを持って聞いたものだが，そのなかには明らかに80年代の状況への予感がある．それは，カーンとまったく同じというのではないが，集団の力に対する個人からの叫びである．

1980年代のポスト・モダニズムの共通な特質のひとつは，デザインをより個人的なレベルで実現しようとするものである．個人の作家が，少数の理解者に対して，特別な意匠を提供する．少数の理解者は，自分たちの個別性を明らかにするために，より特殊な意匠を求め，個人の作家もより特殊な意匠を提供することで自分の価値を高める．それは，ひとつの美の洗練の形式ではあるが，その美の与える喜びは，センシュアルな感覚的なものである．しかし感覚的な快楽を与えるためならば，建築よりも，もっと手早く有効なメディアがありはしないか．ファッション・ファブリック，インテリア，家具などがそれだ．美的快楽の提供を目指すポスト・モダニズムが，ファッションやインテリアに近づいていっていること，あるいは，そうした領

Louis Kahn making a point to students at his Master Studio, 1968.

域で最ももてはやされていることは，当然のなりゆきなのである．

一方，建築を生みだす社会的状況は，個人の建築家を重視するどころか，ますます集団化，組織化に向かっている．クライアントは公共団体であることがより多くなってきたし，私企業の場合でも，集団の会議で決定されることが多くなってきた．才能ある建築家はそれに背を向けて，ファッション・デザインに近づくのか．ビューロクラシーや住民集団を相手に，新しい建築家の関係が成立するのか．不遇時代に公共住宅の設計者として仕事をしたカーンは，後にニューヘヴンの再開発などで，こうした住民相手の設計にも意欲を燃やした．既存の商店をとりこんだイェール大学の英国美術研究センターはこうした成果のひとつであるが，その設計の進め方は，カーンの個性に基づいたもので一般解とはとうていいいがたい．果して，今後共通の解答はあるのだろうか．

モダニズムの箱が，皮膜によってできていたがゆえに，それが個有の表情を持つことはむずかしかったが，カーンのマッスは個別的な限定を持っていたがゆえに，特有の表現言語を持つことができた．ヴィンセント・スカリーは，カーンが扱わなかったのは，サインとシンボルの問題だといったが，これは正しくない．カーンこそが1960年代に初めて，その歴史的な建築の問題を復興したのだ．イェール大学のアート・ギャラリー，リチャード医学研究所，そしてロチェスターのユニティ教会といったカーンの初期の建築群は，その雄弁な語りかけなしにどうしてひとを魅了したであろうか．

ただカーンの建築が沈黙しているという表現は必ずしも誤ってはいない．それは問いかけられれば，雄弁に答えるが，自ら語りかけはしない．それが，カーンの最もすぐれた弟子であり反逆者のひとり，ヴェンチューリの建築との違いである．ヴェンチューリの建物は饒舌に語ろうとする．ムーアもそうだ．意識的に通俗な言葉を使って，断ち切れた集団とのつながりを回復しようとしている．しかし，個人的な作家が，意識的に大衆的建築言語を話すことに矛盾はないか．もしも“A main street is almost all right.” であるのなら，もうそのままでほとんど建築家はいらないのではないか．事実，大衆は彼らの建築を好んではいない．ひとびとが求めているもの，少なくとも建築家に対して，は違う．

かつて，悪役の代名詞だったボザールの名前に，正しい市民権を与え，バウハウスの理念のなかで無視されていた建築の設計における歴史の意味を復権したのがカーンであることは，いくら強調してもし過ぎることはないであろう．カーンは，スタジオでつねに，歴史的建築を参照するようすすめたし，自ら，歴史的な作品を解釈して話すのを好んだ．ときにはあの雄弁なカーンが言葉につまり，これを説明するには，バッハの音楽によるしかないといって，「トッカータとフーガ」の一節をながながとハミングしたことすらあった．

今や，ポスト・モダニズムの建築にとって，古典的な建築の参照はあたり前のこととなった．建築が，文化のなかで最も持続的な部分をとる以上，歴史的関心は建築家に必須なものであることに間違いはない．しかし，歴史を学ぶことの重要性は——ここで再びカーンの言葉を使うならば——そこに驚きを見いだすことにある．それなしで，いたずらに歴史的言語を弄ぶなら，起こりうる驚きも空しく消費されていくことになろう．かつて技術についてカーンが述べたと同じことを歴史に対していう日がこなければいいが．すなわち，「もはや歴史は重要ではなくなった．歴史から驚きの感覚は失せてしまった」という日が．

カーンの明晰な言語，真剣な態度は，予言者のそれであり，求道者のそれである．カーンが直接，宗教について語る言葉を私は聞いたことはないが，つくるという行為のほかに目的を見いださず，その行為そのものに人生の目的を見いだす態度は，根源的に信仰者の態度に重なるし，彼の言葉には明らかに，旧約聖書と同じ音が鳴り響いている．

カーンは有名になる前も，有名になってからも，自己の周辺を単純化して生きてきた．それなくして，あの言葉も生き方も建築も生まれることはありえなかった．それと同じことをすべてのひとが行なうことはできないし，試みたとしたらむしろこっけいなことだろう．しかし，それぞれの生き方のなかで，カーンと同じ誠実な態度で問題を追うことはできるに違いない．自分が求道者になれないからといって，道化になるのが唯一の道ではない．

インタヴュー1：

ルイス・カーンを語る

建築家

ロマルド・ジアゴラ

シーザー・ペリ

インタヴュアー

河崎一美

ロマルド・ジアゴラ

····ルイス・カーンの作品の本質は根源的なところがあり，····それは永遠に建築についての学習の拠りどころのひとつになっているからである．

私はペン大（ペンシルヴェニア大学）へ行き，そこでルイス・カーンにお会いしました．私は彼がそこにいることを知っていたし，ペン大で教え，ルイス・カーンと親しくなることに興味がありました．私は彼になにか職をお願いしましたが，そのときあいにく仕事がなかったことを思いだします．その後，彼は私を雇いたいといってきたのですが，すでに私は自分の仕事に携わっていましたので，お断りしました．しかし，私たちはペン大・建築学科でスタジオ・コースをふたりで受け持ち，実にたくさんの学生の作品の審査とインタヴューをしました．私がルイス・カーンについて書き始めたのは彼の晩年でした．彼の存命中にジェミニー・メータと始めた本は，実際，彼の影響が強かったです．というのは，著述とほかのすべてのものに彼が完全に目を通したからです．不幸なことには，この本が出版されようとしたとき，彼は亡くなっていました．それはオプタミンズ社から発刊されたのですが，それ以後，私はアーキテクチュール・ドゥジュルドゥイ誌や，さまざまな雑誌に彼の追悼文を寄稿しました．

ルイス・カーンはこれからも常に論じられていくと思います．彼は一時的に注目された建築家ではありません．彼の作品の本質は根源的なところがあり，これからも繰り返し顧みられるでしょう．それは永遠に建築についての学習の拠りどころのひとつになっているからです．

ルイス・カーンはボザールから出発し，ボザールの関係を保持したわけで，彼が「もしひとびとがボザールを見たいとしても，私にはなんの関係もない．私はほかのひとたちと同様に，すぐれた建築に興味があるのだ」といったことも不思議ではありません．ボザールは大きな表現の油絵風石版画や近代美術館が展示したようなボザールを追っていたのではないのです．カーンは古典建築の理論家，ガデの理論を見つめていたのです．それはパリにおけるボザールのほかの教授によるものよりも，もっと根本的なものについての深い研究でした．私は，彼がローマ建築をあるがまま，廃墟の状態で見つめ続けた，ということが彼の建築家としての性格をよく物語っていると思います．

私たちは単にボザールの教授が復元したものを知っているだけです．しかし，ただひとりカーンだけがその建築と構造について研究したのです．一般的で，基本的な概念と建築の基本的な構造の特性から生まれた装飾のない結果でした．実際，彼はロマネスク建築に恋をしているかのようでした．アルビィ聖堂のように基本的な表現になるまで，余分なものを除去した建築に恋をしたのです．彼は，またコルビュジエがなにかを捜し求めながら，結局発見できなかったこと，ミースが自分を切り離して建築を，鉄とガラスに特殊な意味を持たせてしまったことに気づいていました．彼は生活とプログラムの全領域から，あるいは建築の真の創造者になることから自分を切り離したのです．彼の場合は，純粋でシンプルな様式的なエレメントがなく，どちらかといえば，多くの要素を合成させる方で，それは多分，ほかになにかがあったとしても，彼がプログラムとしての特性に重要性を認めたことを意味します．彼はプログラムが正しくて，それが人間にとってよりよい空間を創造するものを含んでいると感じられる場合に，建築をデザインしたのです．これこそが彼の関心事だったのです．

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彼は周囲のだれからも学びました．また学生たちから多くのことを学びました．彼は，私が接しただれよりも，学生たちとの授業を楽しんでいました．彼は先

インタヴュー1：

ルイス・カーンを語る

建築家
ロマルド・ジアゴラ
シーザー・ペリ

インタヴュアー
河崎一美

ロマルド・ジアゴラ

····ルイス・カーンの作品の本質は根源的なところがあり，····それは永遠に建築についての学習の拠りどころのひとつになっているからである．

私はペン大（ペンシルヴェニア大学）へ行き，そこでルイス・カーンにお会いしました．私は彼がそこにいることを知っていたし，ペン大で教え，ルイス・カーンと親しくなることに興味がありました．私は彼になにか職をお願いしましたが，そのときあいにく仕事がなかったことを思いだします．その後，彼は私を雇いたいといってきたのですが，すでに私は自分の仕事に携わっていましたので，お断りしました．しかし，私たちはペン大・建築学科でスタジオ・コースをふたりで受け持ち，実にたくさんの学生の作品の審査とインタヴューをしました．私がルイス・カーンについて書き始めたのは彼の晩年でした．彼の存命中にジェミニー・メータと始めた本は，実際，彼の影響が強かったです．というのは，著述とほかのすべてのものに彼が完全に目を通したからです．不幸なことには，この本が出版されようとしたとき，彼は亡くなっていました．それはオプタミンズ社から発刊されたのですが，それ以後，私はアーキテクチュール・ドゥジュルドゥイ誌や，さまざまな雑誌に彼の追悼文を寄稿しました．

ルイス・カーンはこれからも常に論じられていくと思います．彼は一時的に注目された建築家ではありません．彼の作品の本質は根源的なところがあり，これからも繰り返し顧みられるでしょう．それは永遠に建築についての学習の拠りどころのひとつになっているからです．

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生として，ほんとうにインスピレーションがあった，といわなければなりません．なぜならば，彼は学生たちとの対話をこのうえなく楽しんでいました．これはたいへん興味深いことであり，立派な教育者の証だと思います．

――あなたは，彼のような器量を持った建築家が，再び，すぐに現われると思いますか．

ジアゴラ：ほんとうにそんなことがあるとは信じません．巨匠は過ぎ去った時代です．ルイス・カーンは，コルビュジエ，ミース，グロピウス，そしてフランク・ロイド・ライトのような巨匠たちが持っていた内包性がありませんでした．彼は社会的・個人的に人間性が大きく激動し，変容する時代に属しています．彼は前後の時代の橋渡しを果したのです．またおそらく，彼は近代の最後に位置し，過度期に属しているのです．彼の建築は，グロピウスがバウハウスにいたときや，コルビュジエが「輝く都市」の理論を構築したときや，ミースがIITにいたときのように，決定を下すことができる完璧さというものがありませんでした．彼の作品には感覚的な力強さを感じますが，指向性という点では，どこかに未完成なところがあります．それは完成されたあとで，どこか不確定な感覚が残り，彼自身もそのことに気がついていたことを意味します．実際，後になってカーンが蒔いた種子の建築家が展開しました．

　ロバート・ベンチューリは，カーンによる近代建築の突破口の関わりを主張しました．チャールズ・ムーアもそのことをほかのいい方でいうに違いありません．またマイケル・グレヴスも違ったいい方で，しばしばいっています．私自身もプログラム的な見方で考えようとして建築をつくりました．私はそのようなひとたちが将来現われてくるとは思いません．というのは，われわれは社会生活においても，一般的なひとびとの幸福においても，社会観の変化においても，あらゆる意味で過渡期に生きているからです．どんなひとでも一生涯かけて指摘できるような方向性は存在しません．哲学者はもう存在しないといっていいでしょう．しかし，ひとびとが存在し，ひとびとはすぐれた感覚を持っているのです．私はニューヨーク・タイムズで，イタリアの前回の選挙のことについて読みました．国民は彼らの政府ではなく，自分たち自身の知恵を信じたということです．これはたいへん興味があります．なぜならば，イデオロギーの原理が顧みられなくなって，ひとびとはよりよい生活を築いてくれるグループを見いだそうとしています．あるときは社会主義者に，あるときは保守主義者に傾き，そしてひとびとはイデオロギーから離れて，すぐれた能力と国民の信頼と関心に注目しているからです．

　私は，ポスト・モダニズムが革命的な運動であり，ルイス・カーンが重要な役割を果し，それが突破口になって生まれた，という解釈があることを信じません．この時期，フィラデルフィアはたいへん教育的で，興味深いところでした．われわれのグループの全員が広範になったモダニズムやミースの方法に変換できるものを探索していたからです．大いなる信望がアメリカ建築の確かな局面になるにちがいありません．例えば，サーリネン父子が良い例です．彼らは，この時期に絶対的なモダニズムの教条があったにもかかわらず，つねに折衷的性格を保っていました．これこそ彼ら父子が重要な建築家であった理由なのです．だれもがカーンにサーリネンについての冗談をとばしていました．というのは，サーリネンは大企業の仕事をひとり占めしており，うらやましく思われていたからです．一方，カーンもエーロ・サーリネンを大いに尊敬していました．

――あなたはルイス・カーンのどの建物が彼の信念を満足させていると思いますか．

ジアゴラ：確かに私の好きな作品があります．しかし，それが果して彼の信念を満足に表現しているかどうかわかりません．私はキンベル美術館こそ彼の意図に近い空間をつくりだしている建築だと思います．この美術館には外部と内部のあいだに調和があり，しかも明快な境界があります．また素材の高貴さ，空間の質感，そして永遠に変わることのないものと，変化していく暫定的な素材の近接効果，そして光の概念があります．この建物は明らかに彼の作品のなかで最も成熟したもののひとつであり，彼がたいへん満足した作品だと思います．カーンが巨大なものにあまり精通していなかったことをご存知だと思います．巨大なものに精通している建築家はいないと思います．私はつぎのようなことをいったI.M.ペイに共感します．「たくさんの高層建築を手がけてきましたが，小さな建築によって得られる満足感を与えられたことはありませ

んでした．というのは，明らかに高層建築にはいかなるプログラムもないのです．できることは，せいぜい建物の表面を上手に扱うことに最善を尽すぐらいでした．」

ニューヨークでは，高層建築が物体によるコンサートの一部になっていて刺激になります．ダッカの作品のような大きな物体は印象的でありますが，元気づけてくれるとは信じません．彼は国会議場の，あの大きな空間を見いだすのにひじょうに苦労しました．また，採光法と部分の構成法にも苦心しました．しかし，修道院のプロジェクトと同様にキンベル美術館で，彼はそれを開発したのです．キンベルは長いあいだ生き続ける古典建築です．

ペンシルヴェニアの塔で（リチャーズ医学研究所）彼は大いに実験しました．サン・ジミニアーノなどを想起した後で，技術的な側面を検討していました．したがって，この研究所は塔の技術的な施工に終始したところがあります．

イェールのふたつの美術館はすぐれています．（イェール大学・アート・ギャラリーと英国美術研究センターの完成時には20年の隔たりがあります．）双方とも建築のエレメントに対するひじょうに根本的な研究がなされています．学生が素材とディテールについて，より深く理解することによって，自分がいかに成長してきたかを知る上でよい経験になります．初期に，形態への好みによって無視されがちなエレメントが，光，中庭，ヴァリエーション，そして空間の親密さを導入するようになって，たいへん重要になってきました．それは教訓的です．けれども，キンベル美術館はこのふたつを遙かに凌いでいるというのが私の考えです．

Richard Medical Research Building, University of Pennsylvania.

──現在，あなたは建築家として大いに活躍し，また教育に従事しているわけですが，今日でも彼の影響があると思いますか．それともなくなってしまったと思いますか．

ジアゴラ：知覚の鋭い学生の場合には，彼の影響があると思います．実際に，蘇っています．しかし，カーンは過去の偉大な建築（建築言語のニュアンスとは関わらずに，絶えずそこからなにかを学んでいる）に目を向けているようなひとではありませんでした．私たちはルネッサンスの建築を学びましたが，スタイルを見るのではなく，建築を解明しようとしているのです．そして，その空間，施工のプロセス，プログラムとの関係について語り合います．もっともこれらのものはすべて彼の建築のなかに見られますが．

若い建築家はつねに自分たち自身を表現するために難問に直面し，拘束されます．そこで，彼らがまず捜しだすのは自分自身を表現するなんらかの手段であり，自分の好みです．だから，彼らはいつでもすぐに使えるものに縛られてしまいます．そして，ポスト・モダンの迷信的な力を信じることによって，彼らは紙上に線を引けるのです．しかし初心に返ってみると，彼らはルイス・カーン，ブルネレスキ，ブラマンテのようなひとたちに思いを巡らします．彼らがすぐ気づくことは，あなたもおわかりでしょうが，不幸にもモデルとしてのポスト・モダニズムが，実は，建築としては二級だということです．

ある日，私はバーンシュタインがベートベンの作品を指揮するのをテレビで聴きました．彼の指揮にはおどけたところがありましたが，すばらしかった．彼はシンフォニー第４番を全身で語りかけたのです．彼は，ベートベンが根本的にいかに冒頭の旋律を大切に用いているかを教えてくれました．それはシンフォニーの全体像を支配し，ほかのものはその旋律を装飾しているのです．もちろん，装飾音は展開されて，全体の構成において基本的な旋律の組み立てとの繋がりを失うことがありません．これはベートベン自身には見られない彼の偉大な点です．バーンシュタインは，ベートベンがメロディストであるがゆえに偉大であるの

ではなく，ハーモニーとリズムにおいて偉大である，といっているように思います．

これはモデルのあるべき姿であり，カーンはこの種のモデルになるだろうと思います．結局，学生たちがつねに彼に目を向けている理由は，そこにあるのです．

――あなたは年長の建築家たちが，ほかのものはともかく，主題に関してカーンの存在からなにか恩恵を受けていると思いますか．

ジアゴラ：そう思います．世界中の建築家はたいへん影響を受けています．建築の決定的なエレメントの関係を強調することによって，いかに多くの門戸が開かれたか，それがいかに率直で明確であったかを想像してください．

――あなたがいっている共鳴とは，過去のエレメントに対するものなのですか．あるいは空間を捉えようとする新しい方法の利点を失わないで，建物をつくっていく伝統的な方法に対してなのですか．

ジアゴラ：もしフィジー島へ行ってみるならば，だれもが台所を欲しがり，浴室や浴槽を欲しがっているのに気づくでしょう．それは社会的な地位を示すサインであるばかりではなく，心理的な葛藤でもあります．アパートはそれ自体ひじょうに便利ですし，自家用車で乗り回すときもいいものです．手段は容易なのです．

われわれが小屋に住むことを想像すれば，それがたいへんすばらしいことだと思いますが，そこへ行って，小屋に住めば，虫や動物に取り囲まれているのに気がつきます．そして，それらを取り除いてしまえば，もっと快適になるでしょう．

いま世界中のだれもが近代建築を理解し，それに憧れています．問題はどんな種類の近代建築かということです．たとえば，ドーシはインドで，その場に結びついたものに取り組んでいます．私は，世界中の敏感な建築家たちがドーシを重要な近代建築家のひとりとして見守っているように思います．そして敏感な建築家たちも，風土の伝統や地方の伝統，そして継承されてきた重要な伝統に応える建築に携わっているのです．

カーンは新しいアメリカ人であり，それがひじょうに重要だったのです．彼はすばやく国際人になりました．別の言葉でいえば，彼はある特定な伝統に縛られていないのです．というのは，アメリカは国の偉大さを背景にして，強靱なアメリカ自身の伝統があり，しかも，その伝統はほかのものの影響を受けて，絶えず刷新されてきたのです．世界中を見渡しても，アメリカのように絶えずひとびとが移入してきて，慣例やものを変えていくことができる国はありません．しかもここに長く居着いてしまえば，独自の伝統を身につけて，ときにはそれを堅固にしてしまう資質があります．そしてカーンは世界中のひとびとに深い感銘を与える思想をつくりだしていく要素を具えていたといえます．

（訳　松井光）

シーザー・ペリ

・・・・私は「精神的指導者としての建築家」という考えに反発してきました．

――現在活躍されておられる建築家として，あなたにお話を伺いたいと思います．ルイス・カーンが亡くなってからの10年間について，また振り返ってみて，とくに彼を中心とした建築界がどのような姿で描きだされるのか，話していただけますか．その時代にあなたは彼の姿がはっきりと見えていましたか．

シーザー・ペリ：彼の姿はたいへんはっきりとしていました．ところで，記憶しておいていただきたいのは，私がエーロ・サーリネンの下で働く建築家の目を通して彼を見ていたということです．このふたりは建築に対するアプローチも，建築に求めるものもまったく違っていました．多分そのためだと思いますが，私がカーンから大きな影響を受けたことは今までありません．

私の目を最初に捉えたルイス・カーンの建物は，トレントン・コミュニティ・センターのバス・ハウスでした．プランの明快さと形態の美しさから私は強い印象を受けました．彼はたいへんシンプルな方法を用いて驚くべき力をそこに生みだしています．こういった才能はつねに彼の力となってきました．

ルイス・カーンはたいへん立派な建築家でした．彼はいくつかの偉大な建物をデザインしました．また，建築のある見方からすれば彼の技術はマッチしていませんでした．けれども私がいつも異議を唱えてきたのは象徴としてのルイス・カーンに対してです．一般に彼の作品を意識しだすやいなや，カーン教とでも呼ぶべきものにかぶれます．私は「精神的指導者（guru）としての建築家」という考えに反発してきましたが，彼のそうした側面に対する反発はより大きなものだったようです．個人的に彼を知っていたわけではありませんが，カーンが自分のそうした役割を楽しみ，そういった動きを助長していたことは明らかです．彼の文章や話は，真理を伝えようとするために取って置きの省略した言い回しで表現されました．そのために彼の言い回しはバイブルのように長い年月，幾世代も経た思想が高度に凝縮して表現されているが如くになっています．ところが私自身，注意深くカーンの文章を読んで，あいまいな言葉を追求してみても，彼の形態が暗示する奥行きの深さを発見できません．実際，彼は同じ内容のことを同じ数の言葉を使ってたいへん簡単に表現できたように思えます．けれども彼の形態を見ると，そこにはまるで彼が山上からわれわれに語りかけているかのような力が感じられます．

——あなたは建築史のなかでどのようにルイス・カーンを位置づけますか．

シーザー・ペリ：彼は明らかにたいへん重要なアメリカの建築家であり，今世紀における最高の建築家のひとりです．彼の建築はどちらかというと広がりのないものに見えますが，彼の仕事はすばらしいものです．ところでカーンの作品にはつねに未解決のまま残されていることがいくつかあります．私は彼の建物にメイン・エントランスを見つけることができません．また彼の建物は，そこに住むひとびとよりも，その建物自身を主張しているように思えます．ソーク生物学研究所をはじめ，彼のいくつかの建物は，冷たく，重苦しいものを感じます．

そうはいうものの私は彼の建物のいくつかについては，大いに敬服しているといわなければなりません．それは，ここニュー・ヘヴンの英国美術研究センターのような建物であります．とくにこれはカーンの最高傑作と言えるかもしれません．もしこれ以外で，といわれたら，私はキンベル美術館を選びます．こちらもまたとても美しい建物です．ダッカ及びアーメダバッドにおける作品については問題があるように思えます．ここでの彼の仕事は峠を越えてしまったように感じられます．カーンはあまりにも深刻になり過ぎてしまったのではないでしょうか．バングラデシュは世界中で最も貧しい国であり，彼の建物は象徴としてふさわしいものではありません．こういった主要な公共建造物は，社会的になにが優先されるのかを目に見える形で表わすものであり，建築家はその建物が伝えるメッセージに責任を持たなくてはなりません．

私が2番目に問題にするのは，カーンに対してではなくて，カーンのイメージを利用して特別な建築ブランドをつくり上げようとしてきた建築家たちに向けられるべきものでしょう．ルイス・カーンのイメージはふたつの理由によって利用されています．ひとつはもちろん，彼がすばらしい仕事をしたということです．彼は立派な芸術家でしたし，すばらしい直観や形に対する感覚，さらに優れた目を，そして建設の実体について驚くべき認識を持っていました．もうひとつは彼の文章や授業がたいへん不明確で，彼がなにを意味しようとしているのか分かりにくかったことが上げられます．そのため彼の意図を他者が翻訳し，さらに再翻訳する余地を残してしまったのです．彼は自分自身とほとんど共通性のない仕事を正当化するために利用されてきました．

私はまた，若い建築家のために模範としての彼の役割に反発してきました．彼は手腕のない，幾分か当てにならない芸術家的建築家として仕事をし，施主の予算やスケジュールにはあまり注意をはらいませんでした．建築のプロセスにおける彼の役割に対する彼自身のイメージは，技術者やアソシエイトたちと協力していく上で，大きな困難を抱えていました．もしデザイン及び建設のプロセスで，．今日必要とされているものがひとつあるとしたら，それは協力以外のなにものでもありません．彼は芸術家としてたいへん優れていたためにほとんど時代遅れで，効果的でない，建築特有の実践をうまくやり通すことができました．しかし，ほかの建築家が模倣すべき模範とはなりえません．

ルイス・カーンは確かにすばらしい目を持っていました．彼がある模型に小さな3角形の切り込みを入れる

と，それは正にそこに相応しく，自然なものとして感じられます．こんなことはだれにでもできそうに思えます．ところが，いざ同様に試してみると，それがひじょうに難しいことに気がつくでしょう．ルイス・カーンの追従者と呼ばれてきた建築家はたくさんいます．けれども彼の特質を伝え，彼のように独特の仕事を続けてこられた建築家はひとりもいません．彼の仕事の最も重要な部分は個人的で，伝達不可能であり，次の世代に受け渡すことのできないものなのです．

カーンには，レンガやセメントというふたつの無言の材料を見事に組み合わせることができました．するとそのふたつは互いの関係が持つ特質によって沈黙を解き，われわれに話しかけ始めます．彼の追従者たちも同様のことを試みましたが，だいたい失敗しています．最高の追従者たちは，ロバート・ヴェンチューリのように，カーンから少し距離を置くことによって自分自身の作品からカーンの影響を取り除くことができたひとたちでした．ヴェンチューリのアーチはカーンのアーチと同じ意味を持ったことがありません．カーンの建築ではアーチは力強く，構造的で永遠の意志を表わしています．ところがヴェンチューリの場合はアーチがなにかのシンボルとなっています．ヴェンチューリにとって，シンボルはたいへん重要なものですが，カーンの建築においてはアーチがなにかのシンボルとなったことがありません．それはそれ自身始まりであり，終わりであって自己完結しています．

もし私がルイス・カーンからレッスンをひとつ受けなければならなかったとしたら，カーンの建物がいかに表現され，いかに彼の用いた材料が反応し，それによって作られた手段に応えているかについてのレッスンを選んでいたでしょう．彼の建物において建設のシステムはたいへん明確です．それはつねに現実性によって，また，歴史家にとっての伝統ではなく，建設の伝統によって検討し尽くされています．ご存知のように，私の最大の関心ごとのひとつはビルの建設の伝統と，われわれが建築と呼んでもいいビルのデザインの伝統という両者のあいだの関係にあるのです．ビルの建設の伝統はわれわれがいかに建物をつくり上げるか，それぞれの建設の段階においてどんな限界が，また可能性があるかに関わっています．建設の伝統は，デザインの伝統あるいは建築の伝統とは異なったリズムを持って変化していきます．ルイス・カーンはその建設の伝統を良く理解し，使い切ることによって建築を築き上げてきました．

カーンの建物は，この奥深い建設の伝統と結びついています．レンガを用い，またステンレス・スチールの大きなパネルを用いてなにかをつくり上げる人間の手と結びついています．彼はどちらのプロセスも同様にうまく用いることができました．ルイス・カーンは，彼の時代におけるアメリカの建設がどんなものであるか，またそれが，インドまたはバングラデシュにおける建設とどのように違うか理解していました．私にとってこのことは今日，最も問題とすべきことのひとつのように思えます．白く塗られたカードボード建築をパステル・カラーで塗られた歴史的なエレメントを付けたカードボード建築で置き換えることの利点について多くの議論がなされました．もしわれわれすべてが，あるカードボード建築を，ほかのカードボード建築で置き換えていくことだけしていったとしたら，われわれはなにも得ることができないばかりか，新しい色や形にすぐにあきてしまうでしょう．ここで私がカードボード建築と呼ぶのは形態が，使われている素材と結びついていない建築を意味します．そこには，建築家がほかの手段でなにか違った建物を作りだそうとしていることが明確に現われています．それは薄いとか厚いとか，着色してあるのか，生地のままであるのかとかいった問題ではありません．建築における誠実さの問題だと思います．

若い建築家の多くは，カーンの建築の拠り所の確かさという性格に強い印象を受けます．そうした印象は彼の作品におけるふたつの異なる特質によって生みだされます．ひとつは永遠のイメージです．一時的なもの，過ぎ去っていくものとは切り離された建築が持つ永遠性のイメージです．これはカーンが意識的に追求した特質です．もうひとつ彼の作品には，より確かな真実性があります．それは構造及び材料の誠実さに対する彼の強い関心から生まれています．すべての材料が論理的に，しかも伝統的な方法でいかに組み合わされるかということに対する関心です．ここで私が伝統的にという言葉を使ったのは，ずっと昔の建設の伝統ではなく，今日生きている伝統を意味しています．

（訳　松井光）

Louis I. Kahn and His Times

Hisao Kōyama (Associate Prefessor, University of Tokyo)

Louis I. Kahn's reputation spanned two periods; the period of Modernism and the following period of Post Modernism. In a similar manner, Michelangelo dominated the Renaissance and Baroque periods, and Beethoven, the period of Classicism and Romanticism. Great individualists always appeared as a consequence of the struggles they had with their own periods. Their appearance, in turn, resulted in the birth of new periods in history.

Those outstanding individualists, or masters, while being a product of their respective periods, always surpassed their own period's achievements. Therefore it is impossible to fully explain those great individualists in terms of their own period. However it is possible and always beneficial to study the characteristics of the period through them.

From the prodigious era of the 1960's, blossomed forth Louis I. Kahn. For him, as well as those who worked in this period, the 1960's was an active, thriving period. But alas, this era passed all too soon and the 1960's became a part of the past, losing its distinctive vivid colors and fragrance and slipping into cloudy abstract concepts. Before the final rigor-mortis sets in, I would like to recapture, another glimpse into those fascinating years.

Before this, however, I would like to shift to the current situation. The Post Modernism, as its name clearly indicates, signifies a common interest to overcome or surpass Modernism, but does not, in the least, indicate its contents. As a consequence, what is actually happening is ambiguous and contradicting. Unlike some others who are idle bystanders, anticipating the trends and directions of the period, I choose not to do this. However, as Louis Kahn's student, many years ago, I would like to review his works in order to explain the problems of the 1980's.

I. 1960's

To Louis Kahn, who had not been given any considerable commission until the 1960's, it was certainly an undesirable phase in his life. However, for the history of architecture, it was indeed good fortune, for Louis Kahn was able to stand apart from the prevalent Bauhaus movement overwhelming the States throughout the 1940's and 1950's. He kept his personal viewpoint while looking over and digesting those periods and had enough time to develop his own design method based on the Beaux Arts education taught at the University of Pennsylvania by Paul Cret.

The 1960s began at the very peak of American prosperity. National ideals were not tainted by any dark shadows and the wealth of America and its society seemed infinite. The architectural concept supported by the society at that time reflected that of the Bauhaus. Needless to say, the "aesthetic purism" of the Miesian School of Chicago, while contrasting that of the "socio-economic consciousness" of the Gropius School at Harvard, still shared common characteristics with each other. These two factions formed the prominent architectural ideology dominating American society as well as the rest of the world in the 1960's.

The characteristics of this ideology may be further clasified in the following three aspects: 1) Design ideals, 2) Space Form, 3) Corporeal Form.

Bauhaus design ideals can be defined in three points. The first is the concept of collaboration; the second is social determinism, and the last is technological determinism.

The concept of collaboration was most apparent in design organizations such as T.A.C. (The Architect's Collaborative) under Gropius or S.O.M. (Skidmore, Owings & Merrill) which was established with the Miesian credo as their common design policy.

A sine qua non for collective design, which is to design without strong individual leadership, is that it be externally required from society and a rapidly growing economy. This can be interpreted to mean; to build with maximum speed, the maximum quantity of buildings. To meet this requirement, standardization of production is the most effective means. It is also important to understand that standardization was supported, to a certain extent, by the popular image of the ideal way of life in the future. That sort of stereotyped buildings can be seen in the high rise office towers, housing projects, public schools, civic centers and suburban developments of the 1960's.

Furthermore, the architectural doctrine of the period also had internal conditions which made collaborative design possible. One was the idea that the architectural forms should be determined by social conditions and the other was the idea that it should be decided by technological conditions.

What was supporting this idea of social determinism was the same optimistic view on the future development of society. That is to say, that the future of society would be bright and plentiful which, in turn, would create a greater anticipation of what is to come and thus promote better architecture. This happy future is to be shared by everyone so that all issues could be discussed by everyone and solutions be achieved through mutual collaboration. Thus, groups of collaborative architects concentrated their efforts to find their ultimate goals in architectural programs. They believed that if their architectural solutions were incomplete, it was because their understanding of the programs was insufficient. However, anyone, who is actually involved in the design practice, must come to realize that not all programs can be perfectly complete.

The question then arises as to how architects are able to treat such uncertain, ambiguous and changeable matters. If the doctrine of social determinism should be held, there is no recourse but for architecture to follow the changes in society in such a flexible manner that the architecture also changes. Therefore, any architectural theory trying to establish some kind of changeable, replaceable system such as "plug-in architecture" and "Metabolism," should be conceived as a variation of social determinism, regardless of how extreme a form it may take.

The reason why there was such a strong committment to technology in the design process was not only because new technology and materials were practical and useful but because they also provided the images for a brilliant future. When Mies van der Rohe said in 1937, "We refuse to recognize problems of form, but only problems of building" he was not talking, about his personal philosophy, but instead was expressing his understanding of a new popular image. In fact, until the end of the 1960's, people were excited mainly in the tremendous heights of buildings, unbelievably long spans and the large shining sheets of glass or metal rather than in the form or space of architecture.

At this point, one may perhaps ask whether or not the ideology of Modernism or that of the Bauhaus neglected the question of form or space. In any architectural ideology, this just cannot be. In architecture, design cannot be undertaken without an image of form. The only difference that exists is the idea whether one is conscious or unconscious to the image of form he or she is trying to achieve. Bauhaus could concentrate their study on social programs and technology only because the formal image of architecture, they professed, was so commonly shared by them that there was no need for discussion concerning this image.

Well then, what was this image of architectural form they all shared? It is so readily apparent that, perhaps, no detailed explanation seems warranted. Indefinite space or flowing space was their spatial form. Their corporeal form consisted of a box enclosed by a membrane and when these boxes were grouped it acquired an asymmetrical configuration.

Indefinite, universal space, certainly created a new architectural value in the early stage of Modernism. The pure, transparent boxes of Mies still remain today, one of the most impressive examples of architecture. We can easily imagine what a great surprise it must have given the people who just came out of the 19th century!

Universal space in Modern Architecture was not only a newly derived value, but also something inevitable since it was impossible to define specialized spaces in new types of buildings created by the industrialized, 20th century society. Office buildings, factories, housing and schools fall into this category. There was no recourse but to produce generally or abstractly defined spaces; indefinite spaces enclosed by a membrane.

People seemed to be somewhat satisfied with the space because the space provided did not confine them but, instead, allowed them to pass through. Upon passing through the space, however where will they go? No definite place, I suppose, but people were simply satisfied with just going through a space because they believed it was a glimpse of the future. Space, which began to fly out in all directions, were expected to be received within the natural or rural environment surrounding the building. These "ideal" surroundings, however, rarely existed. Usually, spaces ended up facing the confused streets of cities or the ugly walls of adjacent buildings. This, however was not severely questioned because "idealized nature" or garden cities, were conceived of as not actually existing, but rather, as a kind of utopia. An interesting note is that utopian images of garden cities were shared by all the great masters of Modern Architecture. Le Corbusier, F.L.Wright and Mies all originated their plans from 19th century utopian ideology.

The concept of flowing space or continuity of space has been the most honorable statement in praise of Modern Architecture. Sigfried Giedion, perhaps made the most impressive descriptions of this concept. However, when we examine actual works we can find only a few buildings which excitingly display characteristics of that doctrine. The Harvard Graduate Center is one of the best examples of this concept. The design was sufficient enough to make people notice and consider the Bauhaus doctrine. "From where are people coming and where are they going?" is a question I would like to pose. The idea of flowing through space was treated so abstractly, that it resembled particles moving in aerodynamic space. People cannot remain within those indefinite flowing spaces long enough to discover anything new or to have a serious discourse with other people.

Buildings were grouped in an asymmetrical manner since it was the easiest way to obscure the beginning and end of a composition. Again, we come to understand that this "picturesque" architectural composition, or graphic composition, I should say, is imaginably lead to the condition of "nature idealized but not realized."

II. Louis I. Kahn

Louis Kahn, bravely, challenged this situation alone. His challenge involved a long, lonely period of preparation. This period was like a miracle determined by some decisive moment in history from which emerged an undeniable genuis and ability.

Louis Kahn's challenge in the 1960s was, obviously, against the collaborative doctrine just previously expounded. Kahn made a tremendous effort to recover all the individualist's rights against collaborative power. He earnestly told us, the students of his studio, that truly excellent works of architecture can never be done by collaborative discussion. It can only be done by a lot of lonely, individual thinking and consideration. At first we thought he was talking about the efficiency of design, but soon we came to understand that when he used the words "to be" and "to express," he was trying to explain that to live is "to be" and "to express." He was attempting to find the meaning of living through the act of creating and expressing something, by himself. To discuss creation is not only to discuss the practical meaning of design methodology but, equally, to discuss how to live. Thus, Kahn's words go beyond easy comprehension and his total architectural attitude became as strict as that of an ascetic's.

He, however, did not necessarily deny collaboration. Collaboration is to be achieved by not replacing individual work or coming at the beginning of the design process. It should come at the end of the process as a result of individual achievement.

He did not favorably recognize the collaboration between artists and architects which was something the Bauhaus so strongly admired. Kahn mentioned to us that painters and sculpture, who simply accept the space created by architects, can easily never create excellent works. The architect, thus, strives to create spaces so great that artists can discover places in them in which to create their own work.

The individuality of Kahn seemed, to me, to be different from the alienated ego of the modern world. Instead, it strongly united human beings as a whole. A "real creation" by an individualist can naturally evoke groups of other people. This healthy reliance on individuality is directly rooted to traditional American architecture. The works of F.L.Wright and Thomas Jefferson, the tradition of American Renaissance, as well as the poems of Emerson and Whitman, which Kahn loved so much, contributed to this reliance on individuality.

Kahn refused social determinism in architecture and even dispised the programs given to him by his clients. He explained how programs were made, in detail, by showing us his sketches on projects he was actually working on. It is well known what he accomplished in the Unity Church in Rochester, New York. The original program given to him by the committee called for a separation between the cluster of classrooms and the meeting room. This was constantly questioned by Kahn until, finally, all the classrooms were brought together around the central meeting space.

Perhaps it seemed he had neglected the program in order to play with forms, but actually, this is not true since he taught us to constantly study the plan as the basis for architectural composition. He did not neglect the program itself. He attached such great importance on planning that he rejected programs selected without any profound consideration. He strove to construct programs on solid foundations. What he hoped to achieve with "Form" was not a program easily decided upon by previous experience or superficial rationalism but, rather, one, that should be discovered. Only by attaining "Form" can architecture be shared by architects and users. Thus architecture can come to belong to society as a whole and find its existence in the continuum of history. Kahn believed that individuals could be connected to the total realm of existence through the "act of making architecture."

On the subject of architectural technology and materials, Kahn did not differentiate between whether they were new or old. His only concern was whether technology or materials were able to evoke new meanings. When mentioning "the sense of wonder," he meant that even age old technology can produce new architecture if there is a "sense of wonder." Conversely, new technology can produce very mediocre space if there is no "sense of wonder."

Exemplifying this, in India, Kahn created an unusual space, using the age old brick masonry structure along with precast concrete tie bars used to make wide arches. Everyone saw it as a sort of new discovery in architecture. When Kahn looked at the crane, on the construction site, lifting a huge precast concrete beam, he viewed it as a giant hand or "an extension of the hand." Kahn's eyes, looking at any ordinary construction scene, are filled with a vivid "sense of wonder" very akin to the look we can find only in children's eyes.

The precast concrete columns and beams in Kahn's buildings were always filled with an awesome power, rarely found in any other architecture. This power exists in the "sense of wonder" he had in ordinary technology. For the same reason, he was extremely disappointed with the space flight of the astronauts. These trips held no "sense of wonder" for him at all. He told us, "when the astronauts went into space and the earth appeared as a marble of blue and rose, I felt nothing was less important than knowing."

Kahn interpreted space differently from the "undefined space" of Modernism. He believed in the axial composition of masses instead of the asymmetrical composition of weightless boxes. I feel no further explanation seems warranted on this subject. Let it suffice to say that Kahn's aesthetics and methodology were fundamentally laid upon his Beaux Arts education at the University of Pennsylvania. Because of this education, he defined rooms separately as elements of a composition. What Kahn wanted us, his students, to know was, how to define rooms as they "want to be" and then to "put them together."

What Kahn wanted by defining each space is apparent enough when it is compared with what Modernism was doing. Modernism wanted people to flow through space, but Kahn wanted them to stay in. He believed people came to architecture not specifically to go anywhere. Architecture itself was simply what they wanted to have. Modernism tried to create an utopia somewhere but Kahn tried to look straight into the present reality of the times. In this manner, one can find in Kahn's thinking, either a realistic attitude towards the world or a trust in individualists. By separating servant spaces in architecture from the served spaces, the former can accommodate the changing requirements in the program and the latter can be connected to the continuity of history.

The method Kahn used to define each space was, to enclose spaces with massive walls, but two more important points must be mentioned. The first is to make each space have its own center and the second is to make each space accept light in their own particular way. As an architect, to study Kahn's works, in view of his analyses on various methods and their potentiality, is the most interesting aspect for me. I will never forget the excitement I had in the studio of the Furness Building shortly after my arrival to the United States in 1964. Louis Kahn told me, "to design space is to design light." This single statement, to me, was worth all the effort to come so far to study architecture. The subject of light and space has long been one of my major concerns since then, in both my practice and research.

III. The 1980's

We cannot have an optismistic view on the future of technology anymore. The economic expansion and technological development of the 1960's have all faded away. However, distrust in technology cannot be compensated with the natural conservation movement since this is also incapable of giving a true holistic view of the future. At present we have no means to force our way through this technological

Louis Kahn speaking at his Master Studio, 1968.

predicament.

In the early 1960's, Philip Johnson declared, "I want to build a small golden pavilion just for myself." At that time this statement surprised us because of its strong contrast to the rosy environment around us, but now we know that he was anticipating what was to come in the 1980's. Even if it was not exactly the same as Kahn's, we can readily discern a strong voice of an individualist speaking out against collective force.

One of the common characteristics of the various Post Modern Movements in the 1980's is the realization of design as a strictly personal expression. When an individualistic designer proposes a very specific design to a few of his sympathizers, he does this to separate himself from others. Designers intentionally limit their designs to specifically identify themselves to the word. This is certainly one exclusive method towards architectural refinement which, in turn, leans incessantly toward sensual satisfaction. There are many other easier and quicker means besides architecture which instill sensual satisfaction to people, of which, costume design, fabric design, and interior design are but a few. Consequently, in Post Modern Architecture, there is a trend towards fashion design and interior design and, indeed, Post Modernism has been mainly praised in those fields.

Contrary to this trend, the social system surrounding architects is forcing a more corporative organization. The power of public organizations is overtaking that of private organizations and, consequently, commissions from public organizations have increased. Private organization are now more in control by committees than by personal leadership. Is fashion design the only avenue opened to talented individualist designers? Is there no way for them to have a more positive relationship with the power of beaurocracy and the community? These questions are now being posed but answers are yet to be heard.

Louis Kahn, who did engage in public housing projects in his obscure period, ardently took on the redevelopment project in New Haven and enthusiastically met with the community for imput. The British Art Center of Yale University, which also housed the previously existing commercial facilities along the street, was the outstanding result of his methodological design approach. The project would hardly have been solved except for his strong personal character and genuis. His involved solution was no mere one, and the question whether anyone else could duplicate such a successful complex-project is still left to be answered.

Modernist's boxes had great difficulty in communicating any specific expression, since the interiors were obscured by a thin, transparent exterior membrane. On the other hand, Kahn's masses could have their own language, since they all were individually defined. Vincent Scully once exclaimed, "what he (Kahn) did not have was a conception of the problem of symbol and sign." I cannot accept this statement since it was Kahn who recaptured the historical problem of architecture by providing a strong symbolic architectural statement in his buildings, such as the Yale Art Gallery, which was an extension of a massive Romanesque building and the Richards Medical Laboratory, which reflected the Gothic quadrangle of the University of Pennsylvania across from it.

It is quite true, however, when the same Scully stated that, "Kahn wants it (building) silent and mute." Indeed Kahn's buildings answer so eloquently when asked to speak, but remain in utter silence when not spoken to. This is the difference we find between Kahn and Venturi, his most able and traitorous follower.

Venturi's buildings laugh, speak and shout, so too, do Charles Moore's buildings. Venturi intentionally adapts ordinary popular vocabulary to architecture in a vain attempt to recover architecture's lost connection with society. Is it not inconsistent to design architecture using popular vocabulary, at the same time saying, "Main Streets are almost alright;" If this is correct, alas, there would be no need to have buildings designed by architects! Perhaps it is not too strange that what most people are fond of in architecture is not what Venturi is designing.

It can never be overstated, that Louis Kahn clearly restored the lost honor of the Ecole des Beaux Arts to modern design as well as having recaptured the meaning of history in modern architectural design. Both of these were neglected by the Bauhaus educational program. In his studio, Kahn always encouraged us to refer to historical examples and he enjoyed giving us his personal interpretation on historical works of architecture. Though an eloquent speaker, once he could not find words befitting enough to explain a certain characteristic of Baroque space. He then suddenly began to sing a passage from Bach's "Toccata and Fugue."

In Post Modernist Architecture, it is not unusual to find various references to historical proceedings. Since the art of architecture strongly contributes to the continuity of culture, it is inevitable that every architect have a historical interest. However, the critical meaning of history for architects should be, using Kahn's own words, "to find the wonder in it." By designing without a "sense of wonder," just for the sake of playing with history, any potential "wonder" may be exhausted in vain. I certainly hope the day would not come, when we must adapt Kahn's very same words to technology, "I felt nothing less important than history."

The explicit words and stern attitude of Louis Kahn are those of an asectic. I had never heard him speak on religion, but his words clearly resounded with an echo of the Old Testament. His attitude to find the meaning of life strictly in creation was truly that of a faithful devotee.

Louis Kahn lived a puritanical life, regardless of his later fame and repute. It must have been a difficult life for him, not being easily accepted by his contemporaries for many years. It seems impossible for anyone to live in this manner and it is ludicrous for anyone to try to attempt a similar life. Nevertheless, it is quite possible for anyone to seek out the same complex problems as sincerely as he did. Even if one cannot become a fervent devotee to architecture, like Kahn, there are other ways, besides being ironical, to realize broader social goals.

(Translated by Roland Jiro Nishimura)

Interview 1: Thoughts about Louis I. Kahn

Architects
Romaldo Giurgola (Prof. University of Columbia)

Interviewer: **Kazumi Kawasaki**
(Lecturer, University of Pennsylvania)

Romaldo Giugola

.....The very nature of Kahn's work is so fundamental it will come back over and over again. It is one of those sources of learning about architectue which will never die.

I went to school at Penn and there we met. I knew that he was there and I was very interested to teach in that school, to have a proximity with Louie Kahn. I remember I asked him if he had any work but he didn't have any at that time. When he told me finally, that he could hire me, then I was engaged in my own work already, so I told him no. We did share some studio together in the school at the University of Pennsylvania, and I was with him in many many juries and interviews of student work. I only began to write about Louie Kahn in the end of his life. I started with Geminy Mehta, the book, while he was alive, and in fact, that book has much of his input because it's thoroughly reviewed by him in writing and everything. He unfortunately died just when the book was about to be published. That was the one published by Optamius, but since then I wrote an obituary ***Architecture d'aujour'hui*** and various magazines.

I think that Louie Kahn will be always discussed, he's not one of those architects that's a flair for the moment. The very nature of his work is so fundamental it will come back over and over again. It is one of those sources of learning about architecture which will never die. It's been by contemporary critic, down played in spite of the enthusiasm it had when it was affiliated to a certain kind of reaction and tendencies of the moment. Louie Kahn came from Beaux-Arts and the Beauz-Arts relationship, and there's nothing wrong as he used to say, "if people want to see Beaux-Arts it's fine with me. I'm interested in good architecture as anybody else." In fact, those were things that testify more to the character of these critics than to Louie Kahn himself, which was in my opinion above this kind of contingency and flair of the moment taste and so forth. In fact what he was looking at, Beaux-Arts wasn't looking at the oleographies of this big rendering and the Museum of Modrn Art showed the Beaux-Arts. He was looking at Guadet of the theories of theoretician of ancient architecture which were much more searching for fundamental issue than the other professor of the Beaux-Arts in Paris. I think it's very characteristic of him that he was looking at Roman architecture as it is, as a ruin, that is without ornamentation and so on. I fact people did look at classic architecture in their sort of ornamental, fragmentary appearance which we mostly do not know. We know only the reconstruction of the Beaux-Arts. The one, instead, that Lou was looking for was the doing of architecture and structure of it, the general conceptual set up and the bare result of this sort of fundamental structural aspect of architecture. He was in love, in fact, with Romanesque architecture—Albi Cathedral and so forth—an architecture that is reduced to very fundamental expression. You appreciate the great star of the modern movement; he was in many ways close to them in their fundamentalist respect. Although he was also cognisant of the fact that Corbu was searching for something which couldn't be found, really, that Mies cut himself off of too much polarizing architecture into the steel and glass. He cut himself off of the whole spectrum of the life and program or the real generator of architecture, which in Lou was never a stylistic element pure and simple, but was rather the confluence of a number factors which probably, if anything else, he gave a tremendous importance to the programmatic aspect. Did he do a building because the program is right because you feel that contained the seed of making a better place. That was really the major concern that he had.

——Did he make his own discoveries or did someone plant a seed in him as a teacher?

Romaldo Giurgola: He made his own discoveries, but on the other hand, in him there is the confluence of lots of aspirations of the time. That is why he is such an important figure and is far different from a sort of contemporary style in architecture, which is really the expression of certain tendency of a group of people or a clique. Lou was the expression, really, of a sense of re-evaluation of the issues—program structure, program building, program form directly related to the program rather than being and abstract stylistic notion. In fact, he associated it more with shape as the stylistic. There are many debates about that but, anyhow, it was his point of view. He learned from everybody around him. He was very receptive to how people reacted around him, he larned from students a lot. He enjoyed tremendously, more than anybody that I've ever been in contact with, the sessions with his students. I can't see this thinking of my contemporary colleagues. I must say that he really was an inspiration as a teacher, because he tremendously enjoyed the dialogue with his students. He accepted their idea, he talked around them, he got mad if they were trying to imitate him, and he appreciated them. He always discovered something, was always picking up something from a student which was a value for everybody. It was very interesting. I suppose that was a mark of a good teacher, no one felt let down by him. He was very blunt to say if there was no room for a man in architecture, but that happened very few times. He certainly had much against slickness and a kind of savoir faire and a kind of being clever.

——Do you think an architect of his caliber will come again soon?

Romaldo Giurgola: I really don't believe so. The time of the big star is gone, not that Louie Kahn had the connotation of a big star as Corbu and Meis, Gropius and Frank Lloyd Wright. He belongs to another time, a time of great social and intimate human convulsion and transformation and so on. He set the bridge between the previous time and the next time, and probably he could be the last of the modern and the first of something else that belongs to a period of transition. His architecture is not as complete in a way as ultimately could have been the decision of Gropius when he was in the Bau Haus or Corbu when he was applying his theories of the Ville Radience of Mies when he was at ITT. His things were always somehow imcomplete in one way or another even though they had a strong sense. They have a sense indeterminate in their completion so this really meant that he knows that this isn't the end. He knows there is something that comes after. In fact, what came after was an evolution of aspects of these seeds that he put out. Bob Venturi claimed, and rightly so, that has much to do with this breakthrough of Kahn. Charlie Moore has to say it another way. Michael Graves used to say that in another way. I made, myself, architecture by trying to think in the programmatic aspect. I don't think that there will be people like that because we live in a stage of transition, really, in every sense of the word, in terms of our social settlement and in terms of our general well-being of people and the changing of perspective. There are no longer directions that anybodày can point out in life. There are very few philosophers left, but there are people and the people have good sense. I was reading in the New York Times about this last election in Italy which they said it was a demonstration that the only wisdom which people don't believe in their government, but they believe in the wisdom of themselves. Which is very interesting because that element of ideology doesn't count anymore, one day for the socialist, another day for the conservative trying to find out which one is the group that will produce a better way of life—and independently from any ideology and more on the ability, trust and concern of the people. In other words, leadership is much more an assessment of the situation moment by moment and trying to make a decision accordingly that is an eventless decision into one election. I doubt if anyone could really do that, and if he does, he runs into all sorts of difficulties and so on. I don't believe that Post-Modernism is a revolutionary kind of movement, an interpretation of certain things that certainly come from that breakthrough of which Lou Kahn, was a very important part. At that time in Philadelphia it was a very instructive and interesting time, because we all in that group were trying to find an alternative to modernism and to Mies which was pervasive throughout. A great deal of credit must go to a certain aspect of American architecture. For instance, the Saarinens was a good part. They always maintained this eclectic vein in spite of the fact that there were an absolute tenet of modernims, and that is why they are important architects, both father and son. Everybody was joking to Lou about Saarinen, because he was getting all these big corporate jobs and he was the envy of everyone. On the other hand, Lou had a great deal of respect for Eero Saarinen.

——Which of the buildings of Lou Kahn's do you think satisfy his beliefs?

Romaldo Giurgola: I definitely have a preference and I don't know if that is really the one. You see that building, and it is difficult to say objectively which one is satisfactory. I would say the Fort Worth Museum is probably the one which is closer to his general intention where a place is made. There is this rapport between the outside and the inside and yet the definite end of things, the preciousness of material, the sense of spatial quality and the proximity of materials which are permanent and temporary things that change within and the notion of light. It's certainly one of the most mature pieces that he did and one which probably he was very satisfied with. You see Lou wasn't really very much at home with a huge thing, no architect is at home with a huge thing. I agree with I.M. Pei when he says, yes, doing a lot of tall buildings doesn't give me the satisfaction that a small building gives to me, because, obviously, a tall building doesn't have any program, an intense program. What you do is, you try best to manipulate the surface. In New York they are exciting because they are part of the concert of things. I don't believe that a big thing like Dacca, although, they are very impressive, is not something that you would cheer the most. He had a great difficulty in finding that big space, assembly, how the light would come and how part of it would be composed. But with the Fort Worth Museum, like the monastery project, he invented the thing. Fort Worth is a classic piece of architecture that is going to last for a long time. With the towers at Penn he was experimenting very much, thinking about the engineering aspect after the recollection of San Gimignano and so on. They were too much taken by the engineering, the construction of this tower. At Yale the two museums, which are 20 years apart, is quite significant. It is not that they are one after another in a short time, in both there is a very fundamental search for the element of architecture. In one there is a structure of device, a long kind of structure that contained the distribution of air and the light. It is a good cycle for a student to see how he evolved to maturity by knowing more about material and detail, where the element which one tends, in the beginning, to ignore for the preference in form, became very important into the introduction of light, the court, the variation, and the intimacy of certain places. It's quite instructive. But Fort Worth really excels in my opinion of both of them.

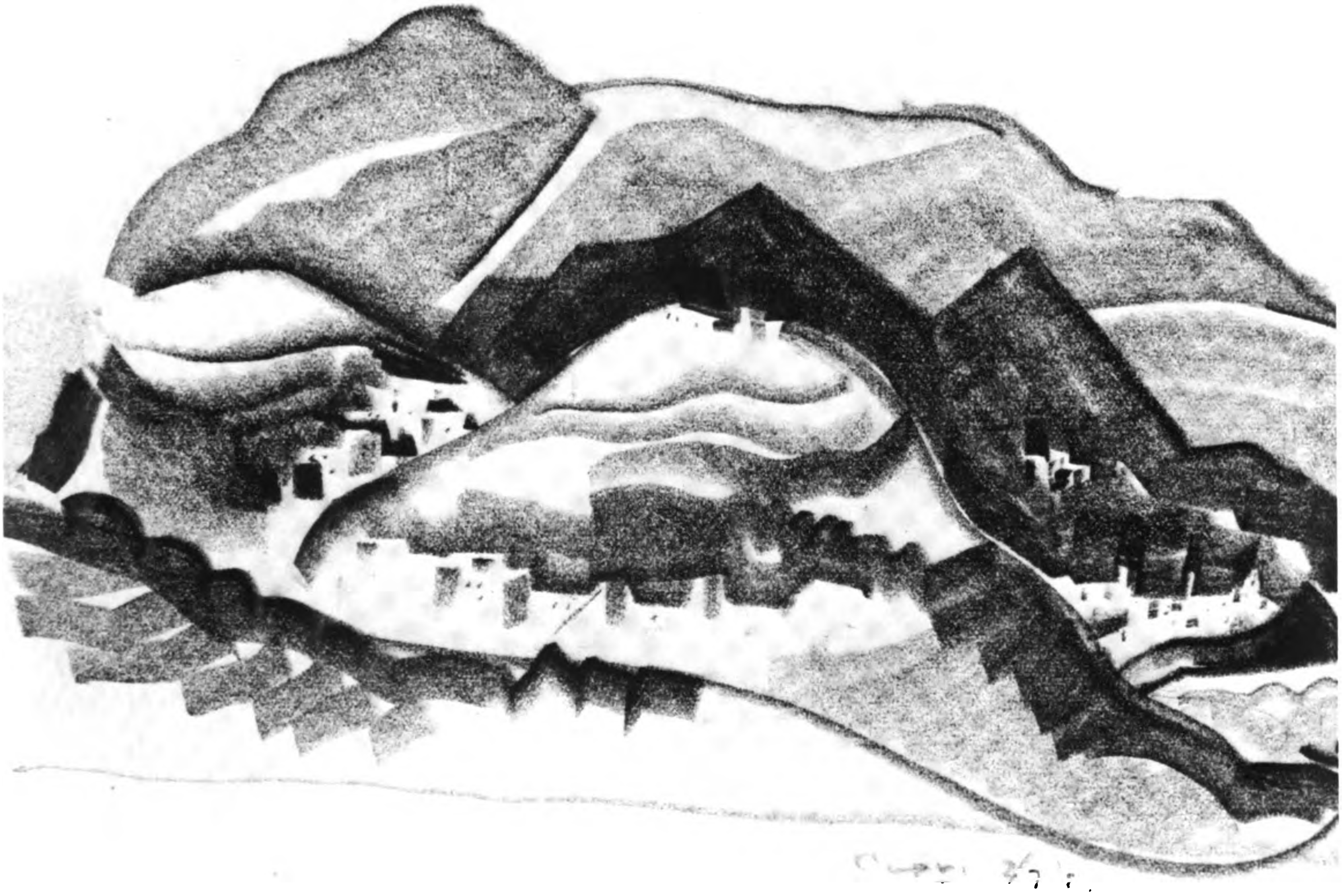
——Now that you are also a practicing architect on a large scale and also teaching. Do you think that this influence still exists today or do you think it is over?

Romaldo Giurgola: I think in the perceptive student it is still there, and, in fact, is coming back. But, as I say, Louie is not one of those personalities; like looking at great architecture of the past, where you continuously learn without having to do with the nuances of the language of architecture. We studied the architecture of the Renaissance not to look at the style and solve it, talking about the space, the process of construction, the relationship with the program—all those things you see also in Lou's architecture. I think, obviously, young architects are always bound to—see, the great difficulty to express themselves, so the first thing you look for is some kind of means to express yourself, the things that you like. So they are always bound to use the immediate thing, and the Post-Modern in a superficial respect is a thing that they can use to put on a line on a piece of paper. But when they go over that first moment then they go back to think of people like Louie Kahn, Brunelleschi, or Bramante, or the Parthenon. The thing is that they realize pretty soon, you see, unfortunately, Post-Modernism as a model is really second rate architecture. You know Norman Show and certain kinds of professors of the Beaux-Arts are I'm sure fine artists, but they were what you see once and that's the end of it—you get the kick for the moment. I would even think that Lutyens for all is a very elegant architecture, a great expression of victorianism, in a certain way, but really when you come down to it there are so many weaknesses and insufficiencies and really are things that touch the surface, the first string of the emotions, I would say, rather than the deep chorus. I was listening the other day to Bernstein, his sort of antic on television when he presented Beethoven. But it was wonderful, because he was talking about the Fourth Symphony. And he was indicating how fundamentally Beethoven had this initial note which is the whole thing. The rest are all ornament to that note. Of course an ornament evolve into and never lost-tack of the fundamental kind of setting the tone right for the whole thing, and that's the greatness whereas Beethoven is not. I think he meant that Beethoven is not great because of being a milodist, or being great in harmony, or being great in rhythm. He was a little of all this and tied by the initial thing. This is what the model should be, and Lou will always remain this kind of a model. That is why students always eventually look at him. That is the great thing because they got rid of the language aspect of the arches and all the echoes of Roman architecture and so forth and they go more into the compositional aspect of things, to the plans, the seriousness of the plans and so on. James Sterling's lates plan looks like a rehashing of a certain plan of Lou's —rehasing is not the right word, it is relying on that kind of intent of composition.

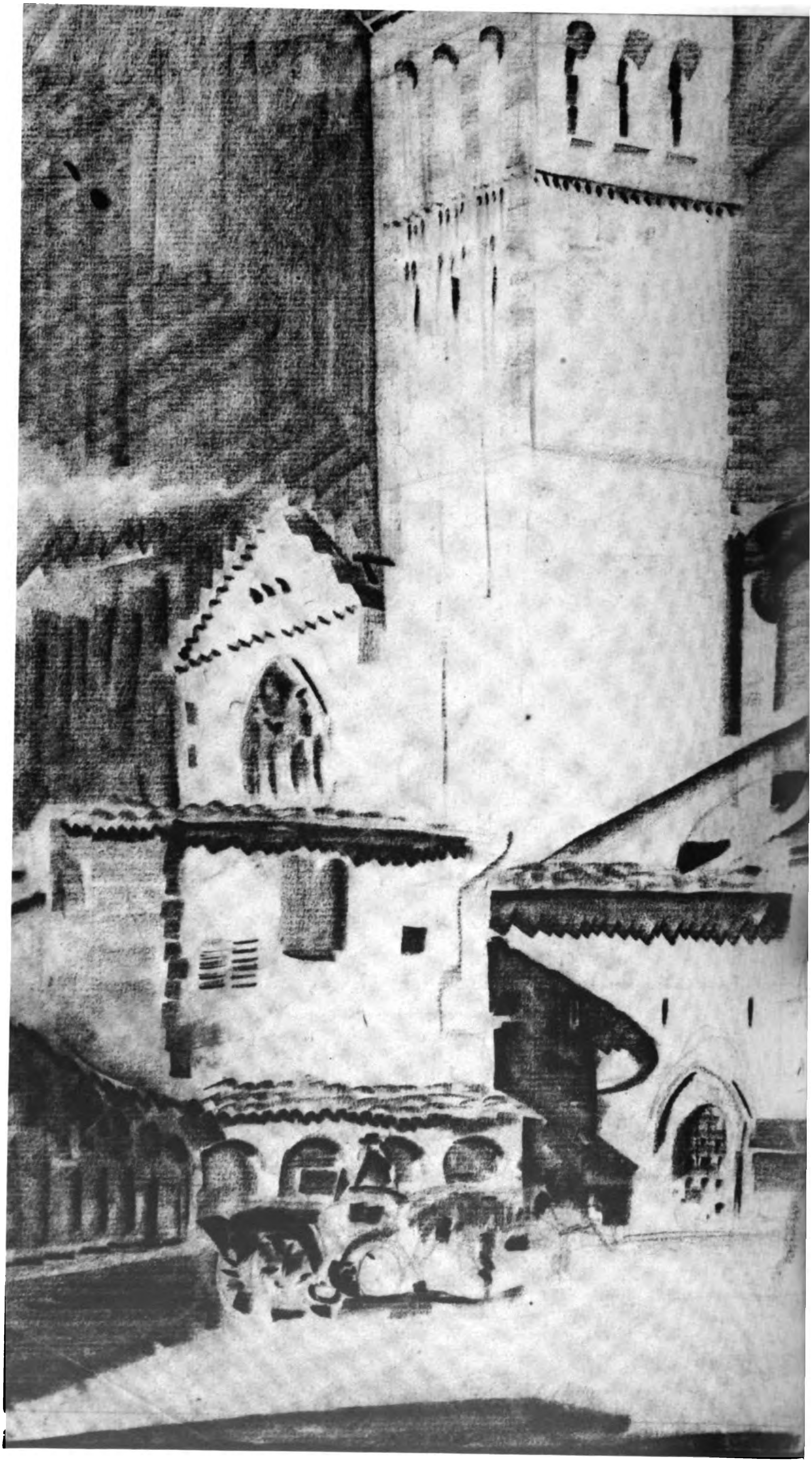
——Do you think that the older architects benefited from Lou Kahn's existence, here in America and Abroad?

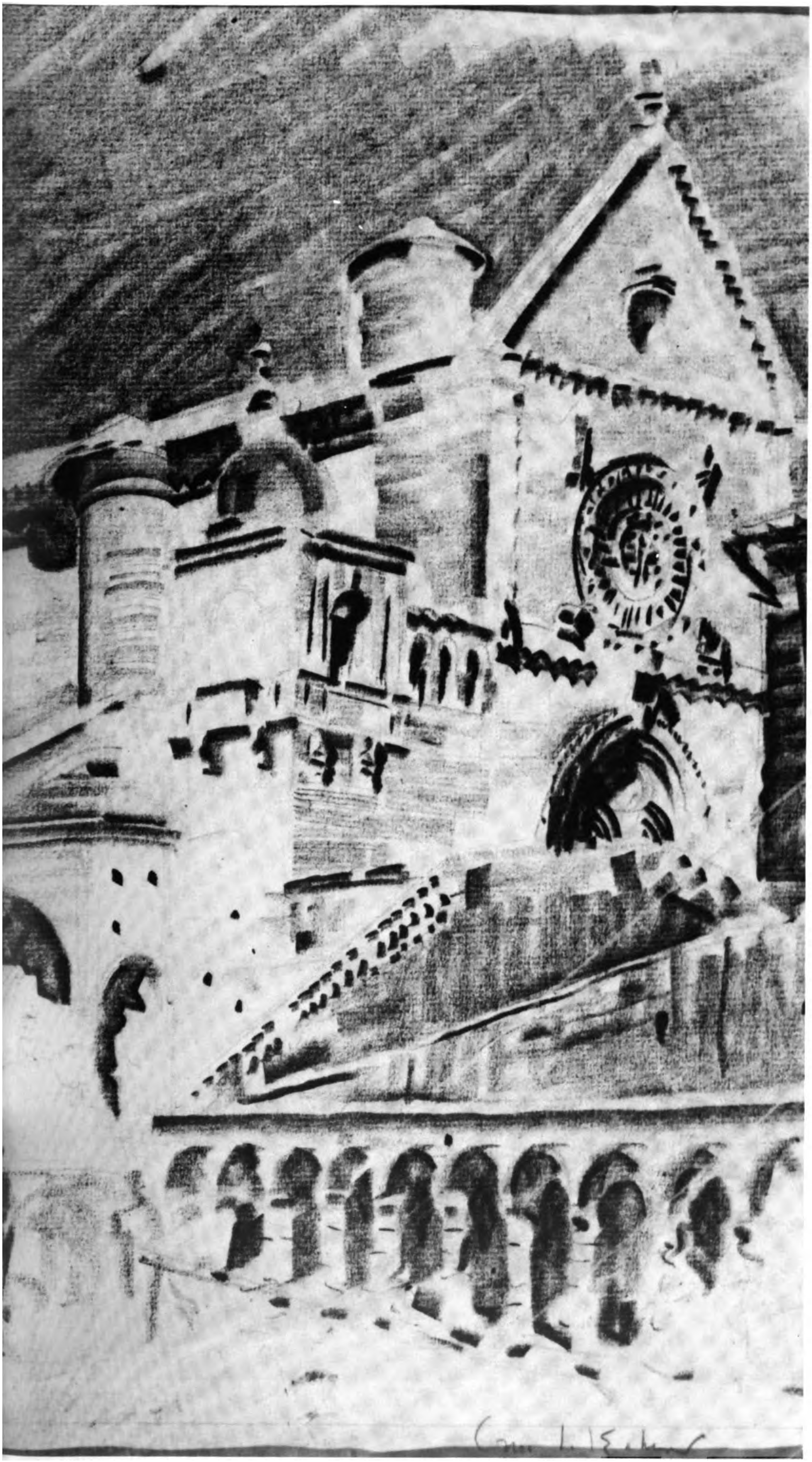
Romaldo Giurgola: I would think so. All over the world it is already a great influence because imagine how many doors have been opened by stressing this concern for the determinant element of architecture and how direct and clear it should be. He had made it possible to make architecture in any place in the world by being very much respectful and concerned for the tradition which is very important. Resonance as you say is to the element of the past, to the traditional way of building without losing the advantage of the new way of conceiving the space. If you go to the Figi Island everyone wants a kitchen, a bathroom and bathtab. It is not only a sign of social status but it is also a conflict. An apartment as such, is very convenient, also the moment they go around in a private car, the step is very easy. It is very nice for us to think that it is beautiful to live in a hut, but if you go there and live in the hut you find that you are surrounded by insects and animals and so on, when you can get rid of them it is so much better. Everybody in the world really understand modern architecture now, and they aspire to that. The point is what kind of modern architecture. For example Doshi is doing things in India which are more related to the place, and I think most sensitive architects around the world look at him as an important modern. They are doing architecture which has a response to climatic tradition, local tradition, tradition which has been important. See, Lou is a new American and that is very important, He became a man of the world quite quickly. In other words, he was not one bound to certain traditon, because America had its own tradition quite strongly, especially with the greatness of this country. It gets renovated all the time through influence of other things. There is no other place in this world where people constantly come in and change the routines and things and so forth. So the tradition keeps changing all the time. The one that has been here a long time, they have their tradition, and in general they tend to make that very rigid sometimes. Lou was particularily equipped to make a thought that would impress the people all over the world.

4 Sketches by Louis Kahn

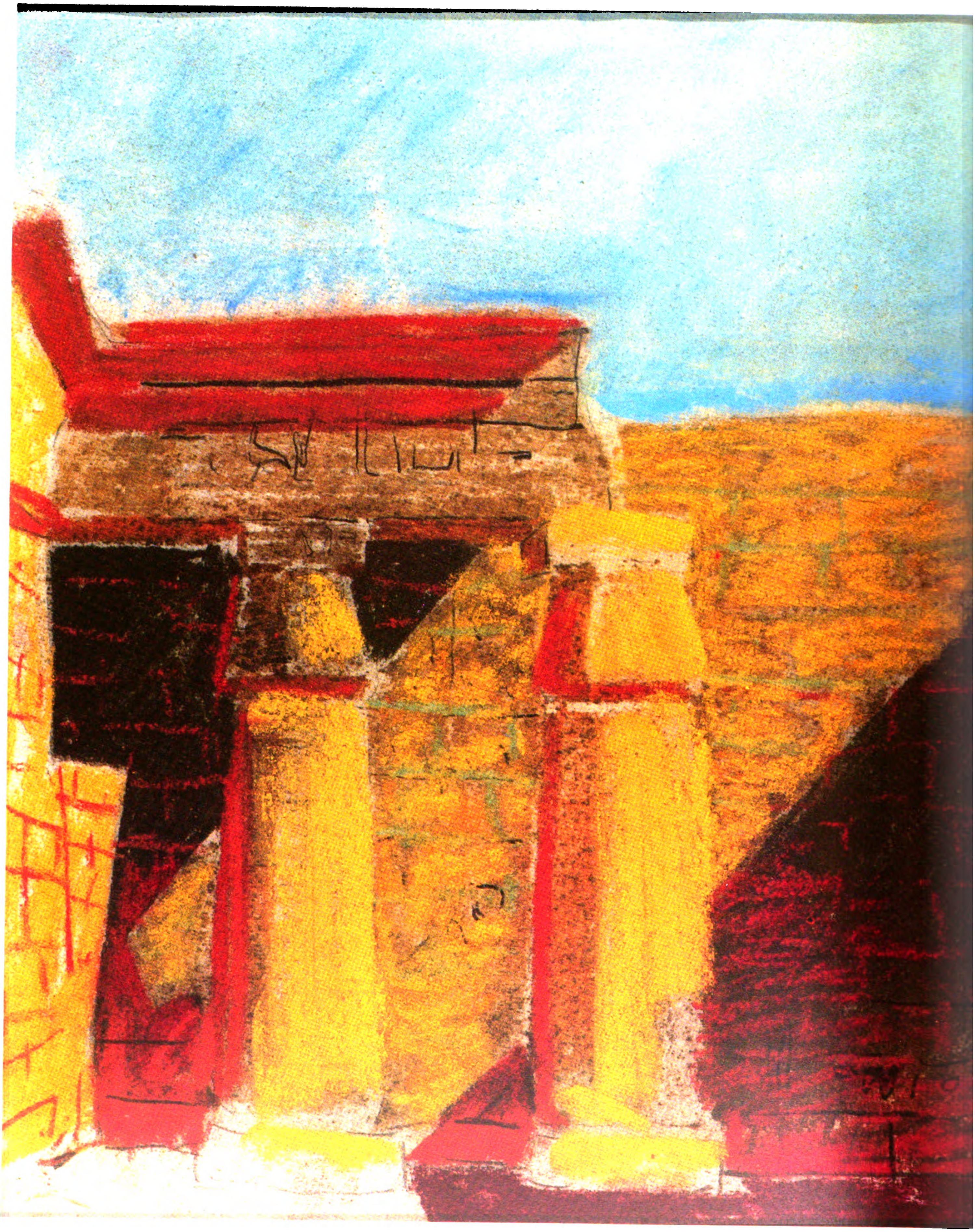


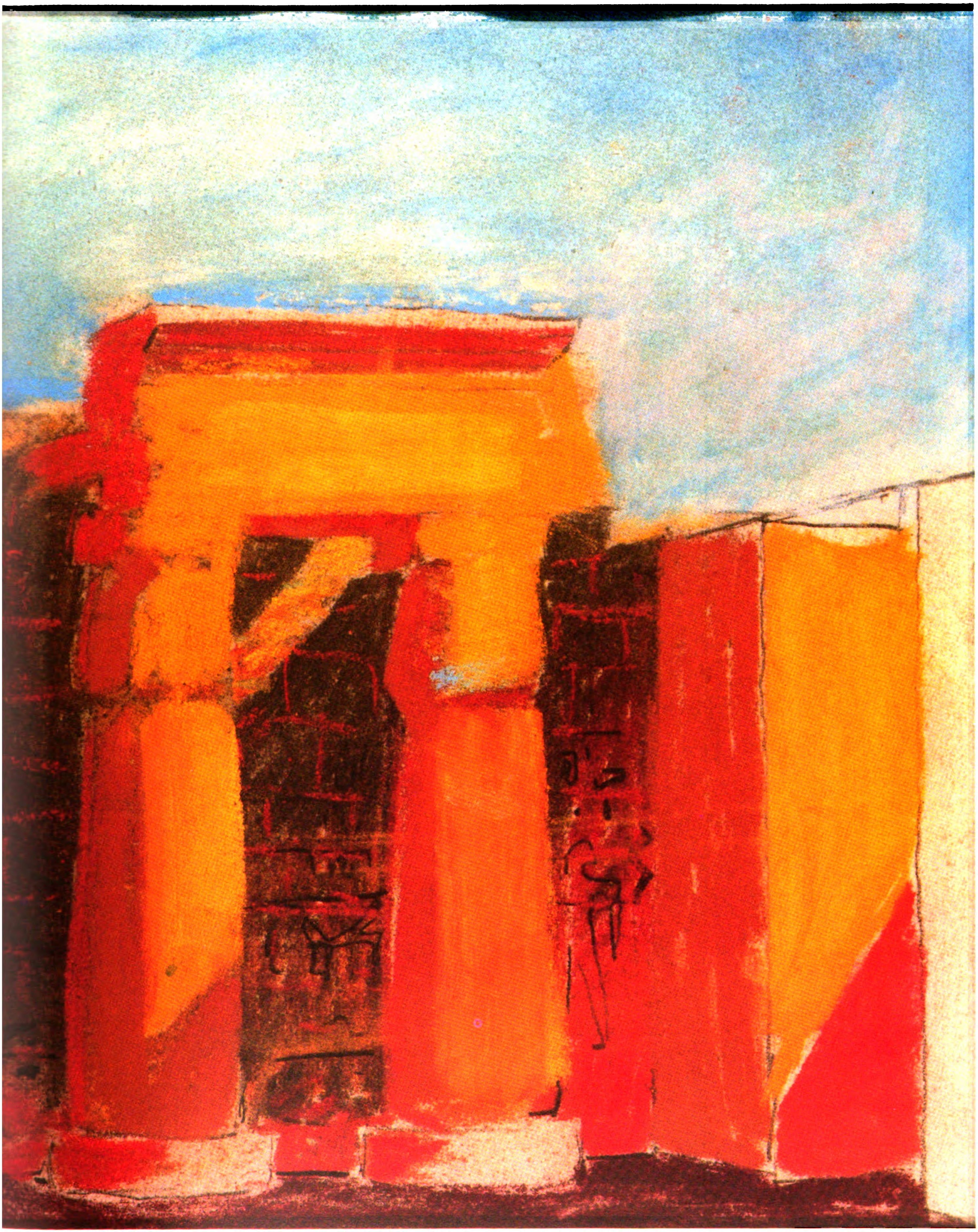
Capri, 1929.



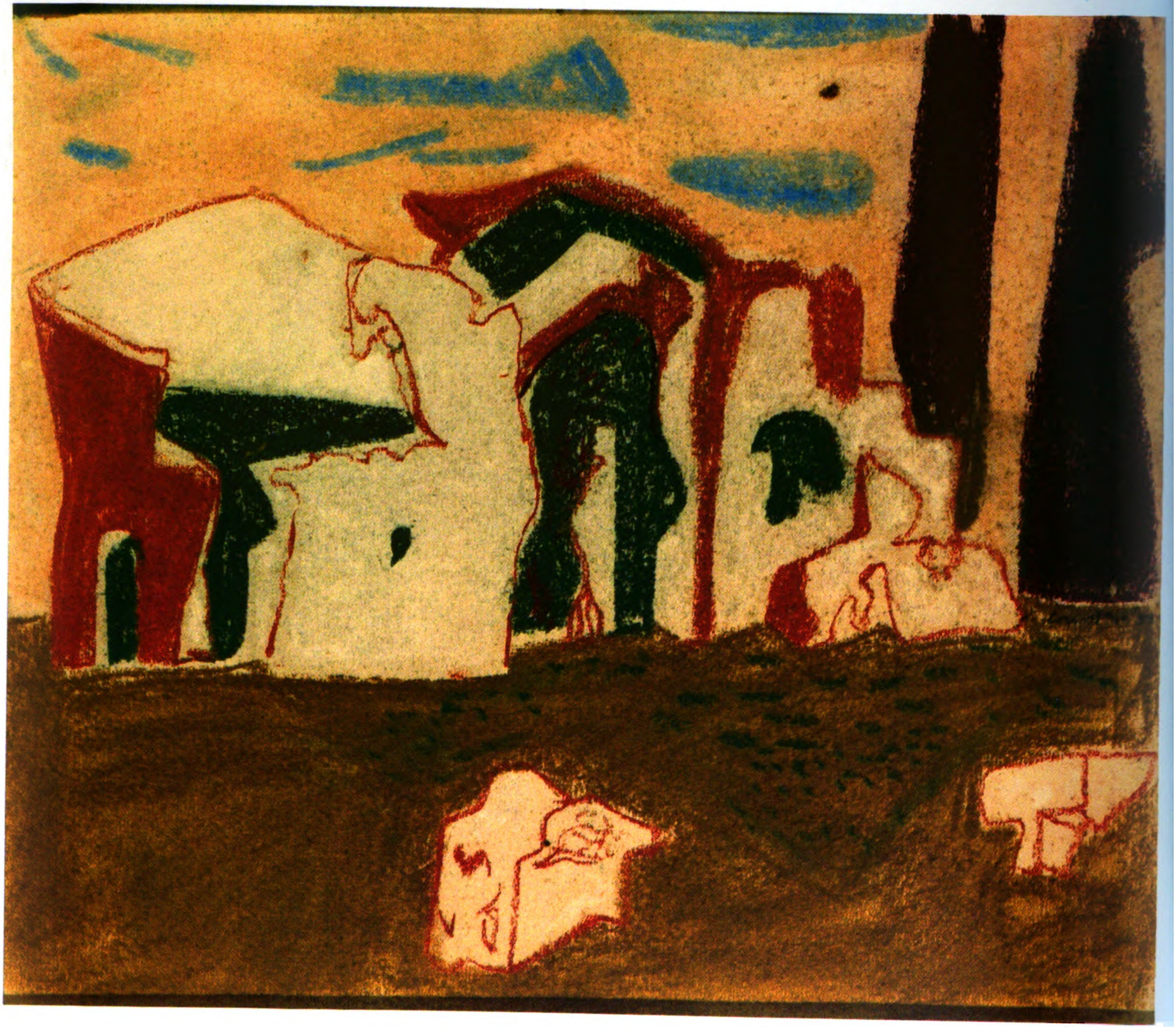


St. Francesco, Assisi, 1929.





Temple Ruins, Egypt, 1951.



Egypt, 1951.

ルイス・カーンによる作品10題
10 WORKS BY LOUIS I. KAHN

1.イェール大学・アート・ギャラリー
1. Yale University Art Gallery, 1951-53

2.ペンシルヴェニア大学・リチャーズ医学研究所
2. Richards Medical Research Building, University of Pennsylvania, 1957-64

3.ソーク生物学研究所・研究棟
3. Salk Institute - Laboratory Buildings, 1959-65

4.ブリン・モア大学・寄宿舎
4. Erdman Hall Dormitories, Bryn Mawr College, 1960-65

5.バングラデシュ国会議場
5. Sher-e-Banglanagar National Assembly Hall, 1962-74

6.アユブ国立病院
6. Sher-e-Banglanagar Ayub National Hospital, 1962-74

7.インド経営大学
7. Indian Institute of Management, 1963-74

8.キンベル美術館
8. Kimbell Art Museum, 1966-72

9.フィリップス・エクセター・アカデミィ図書館
9. Library, Phillips Exeter Academy, 1967-72

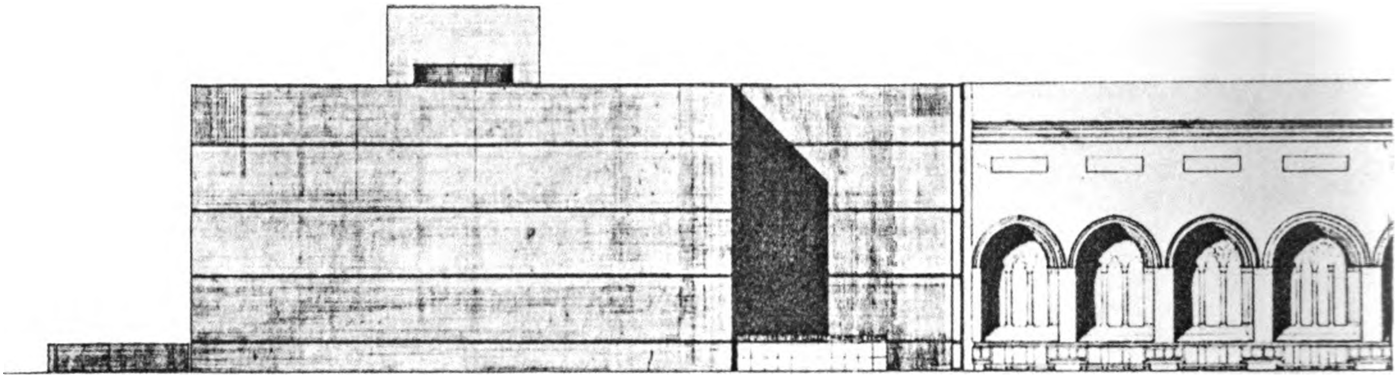
10.イェール大学・英国美術研究センター
10. Center for British Art and Studies, Yale University, 1969-74

1951-53

イェール大学・アート・ギャラリー

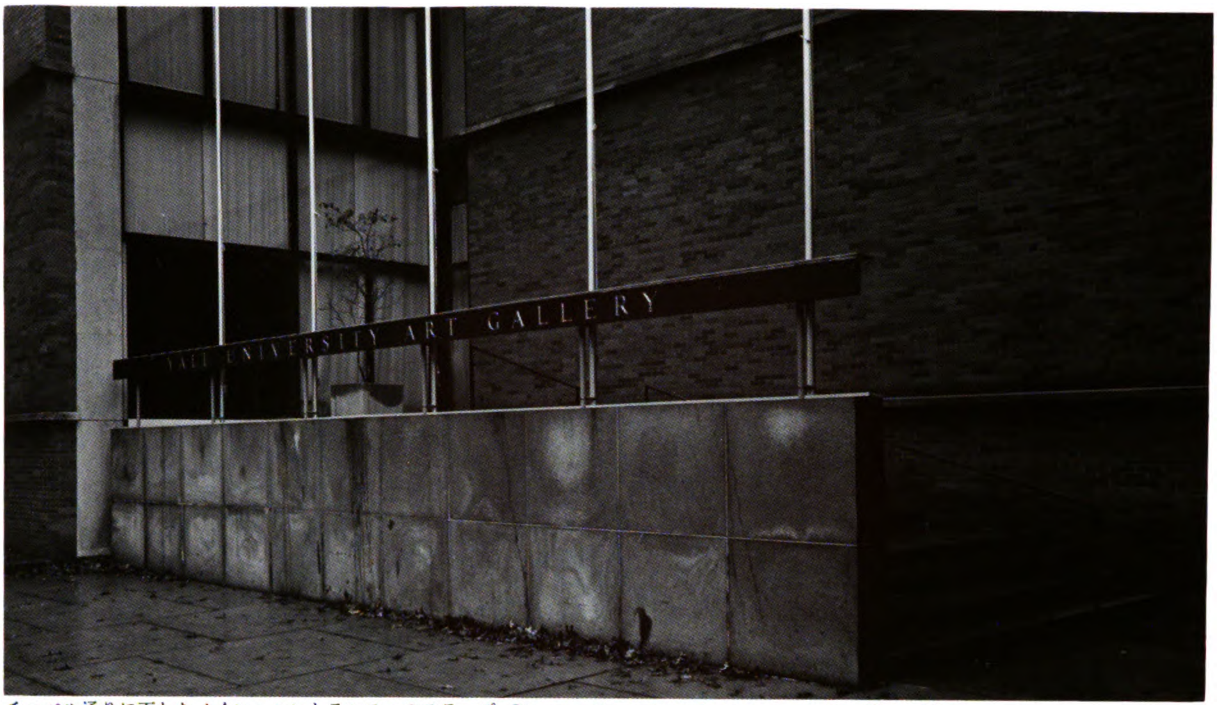
YALE UNIVERSITY ART GALLERY

New Heaven, Connecticut, U.S.A.

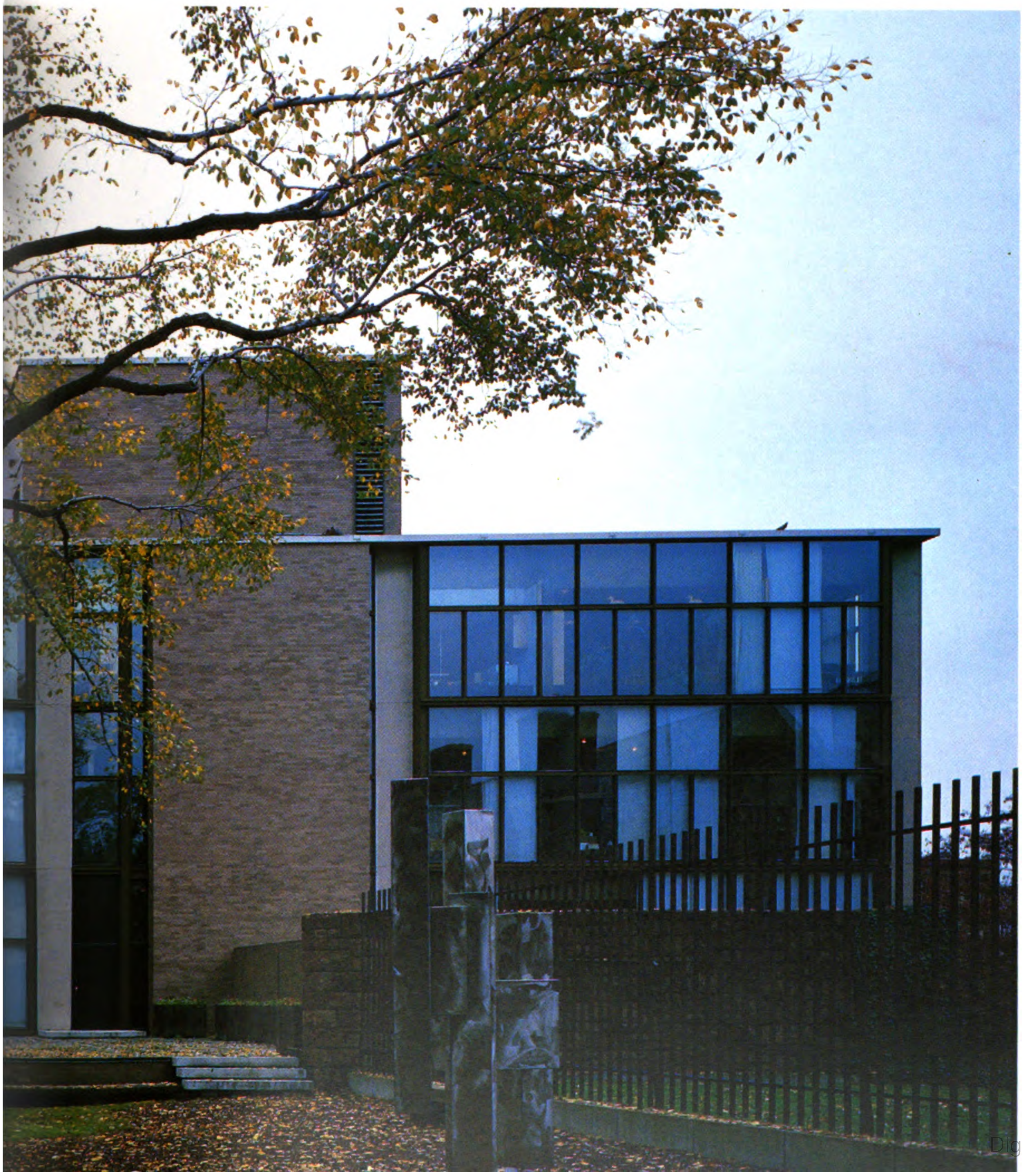


南西側立面(1951年). 右側は既存のアート・ギャラリー. Chapel Street elevation in 1951.

北東側外観. Northeast facade.



チャペル通りに面したメイン・エントランスへのステップ. Steps to the recessed entrance on the Chapel Street.



すぐれたアート・コレクションと建築空間が相互作用することによって，この美術館はたとえどこに建てられても最も秀れた建築のひとつにあげられるだろう．設備と照明系統を内蔵した暗いボイドなコンクリートの四面体の天井が空間を和らげ，心地好い場にしているように思われる．これは北側の美しい釣合いのとれたウィアー・コートへ開放することによって高められている．またもうひとつのアクセスとして使われる地表より低くなっている彫刻の庭は熟達した演出である．賑やかな通りに面して整層積み石の装飾のないのっぺりしたファサードは無言であって，どことなく奇妙であるが，それはチャペル通りと既存のアート・ギャラリーに対応したスケールを見いだそうとする試みである．

The way in which the great art collection and the spaces work together makes this one of the best galleries anywhere. With its dark voids containing the mechanical and lighting systems, the concrete tetrahedral ceiling seems to soften the spaces, making it a very comfortable place. This is enhanced by being open to the beautifully scaled Weir Court on the north side, and the use of the sunken sculpture court as another access is masterfully executed.

The mute presence of the blank facade with stone coursing on the busy street side is somewhat mysterious, but it is an attempt at finding a proper scale to the street and the existing art gallery.

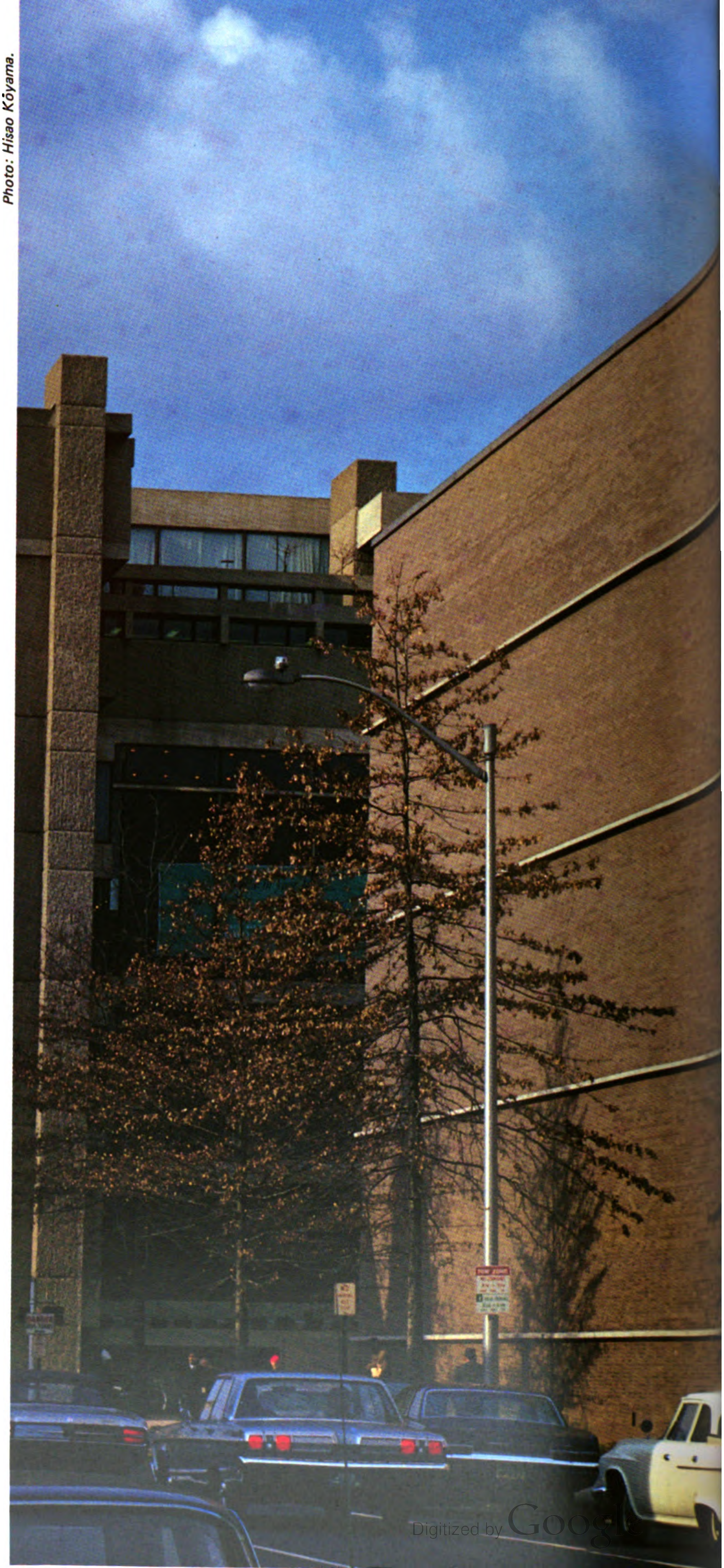
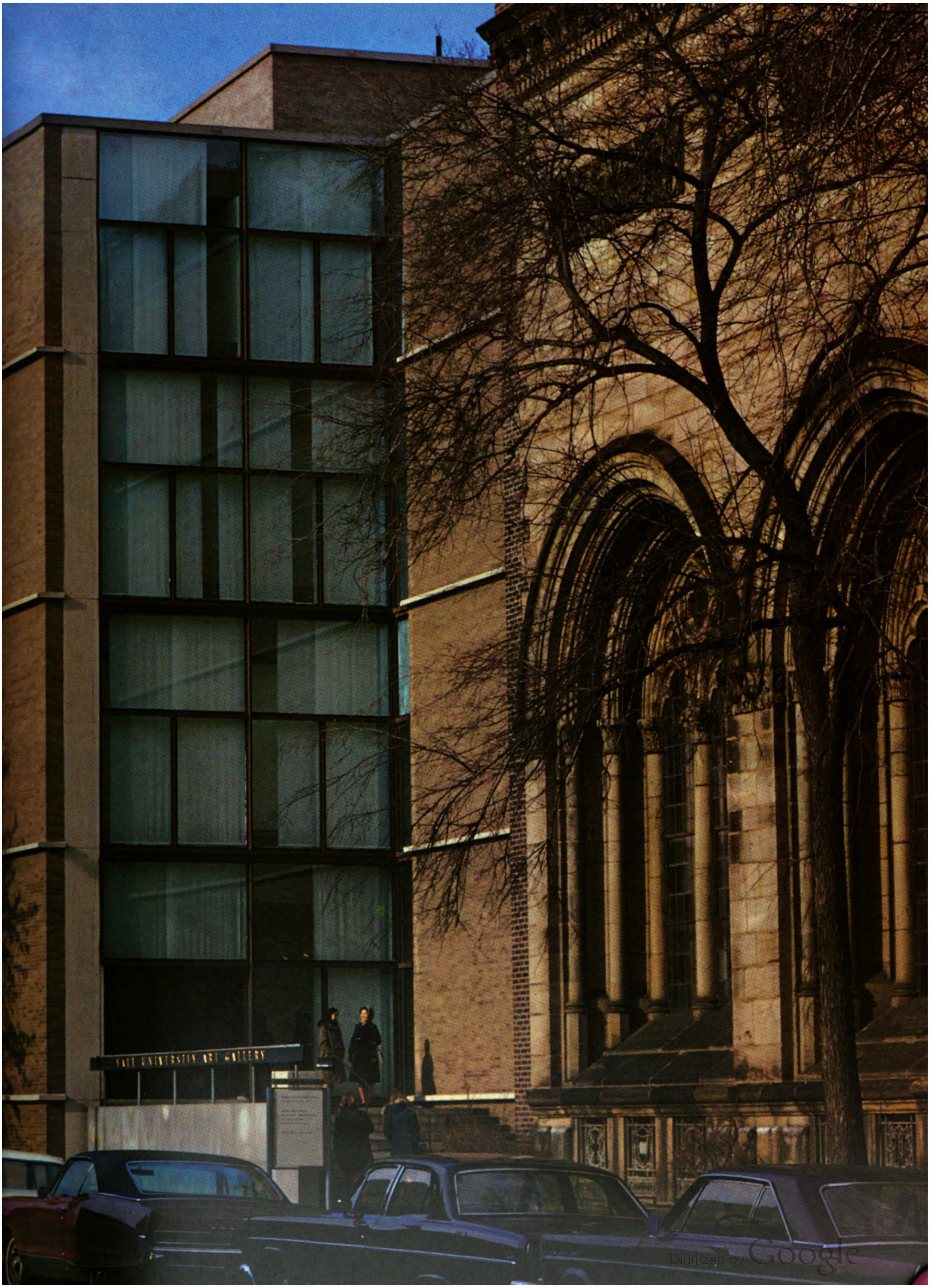
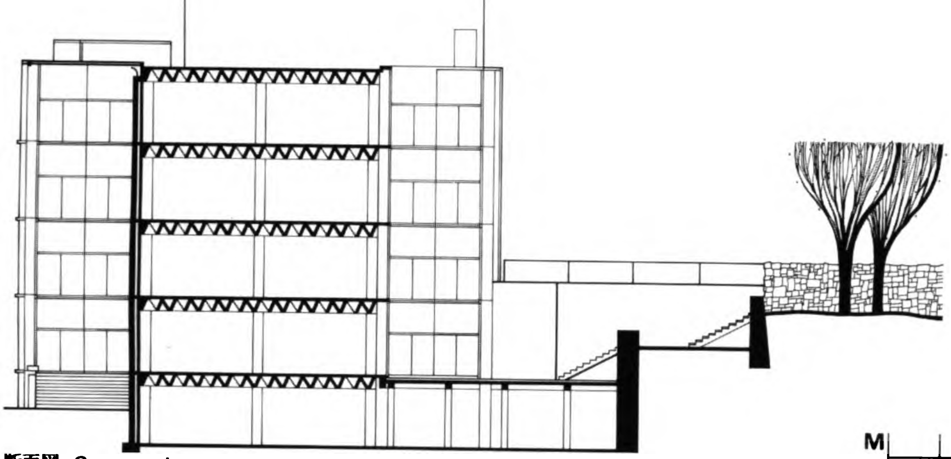


Photo: Hisao Kōyama.

チャペル通り南より見る．通りに面した南西側壁には窓がない．

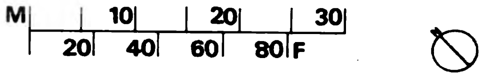
View of the Chapel Street from the south.

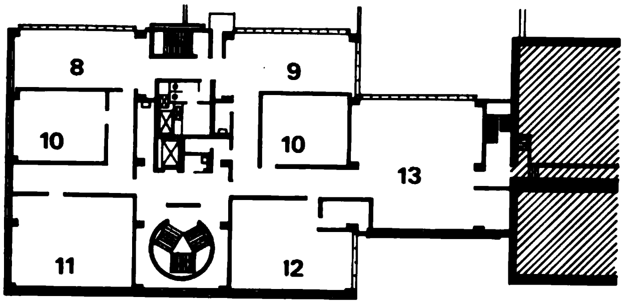

YALE UNIVERSITY ART GALLERY



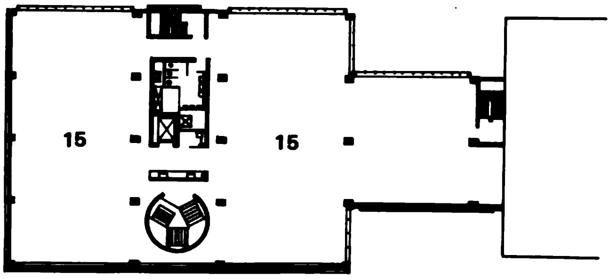
断面図. Cross section.

1. reception
2. exhibit gellery
3. offices
4. terrace
5. receiving
6. carpenter shop
7. service court
8. jury room
9. lounge
10. seminar room
11 printing collection
12. architectural administration
13. planning section
14. office
15 architectural drafting

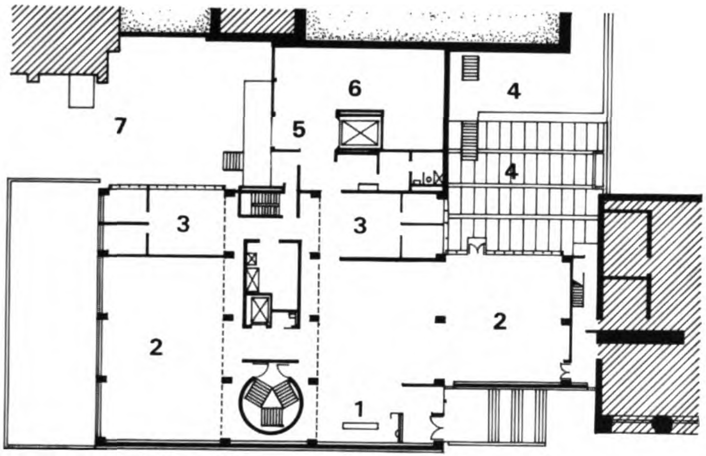




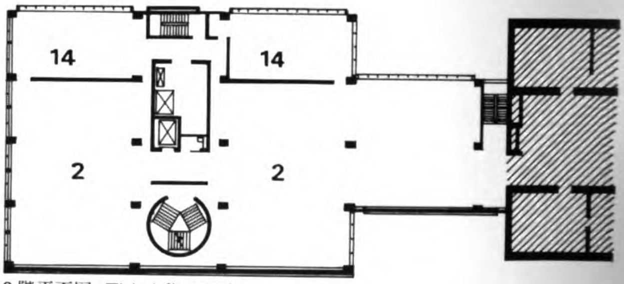
2階平面図. Second-floor plan.



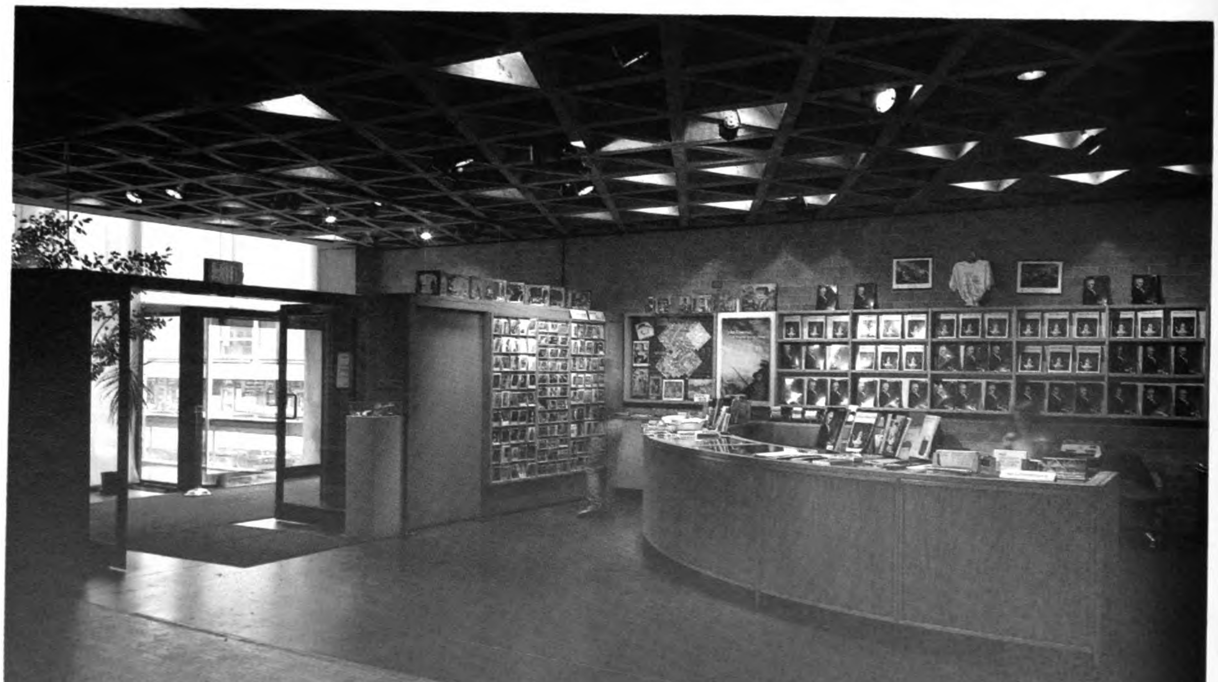
4階平面図. Fourth-floor plan.



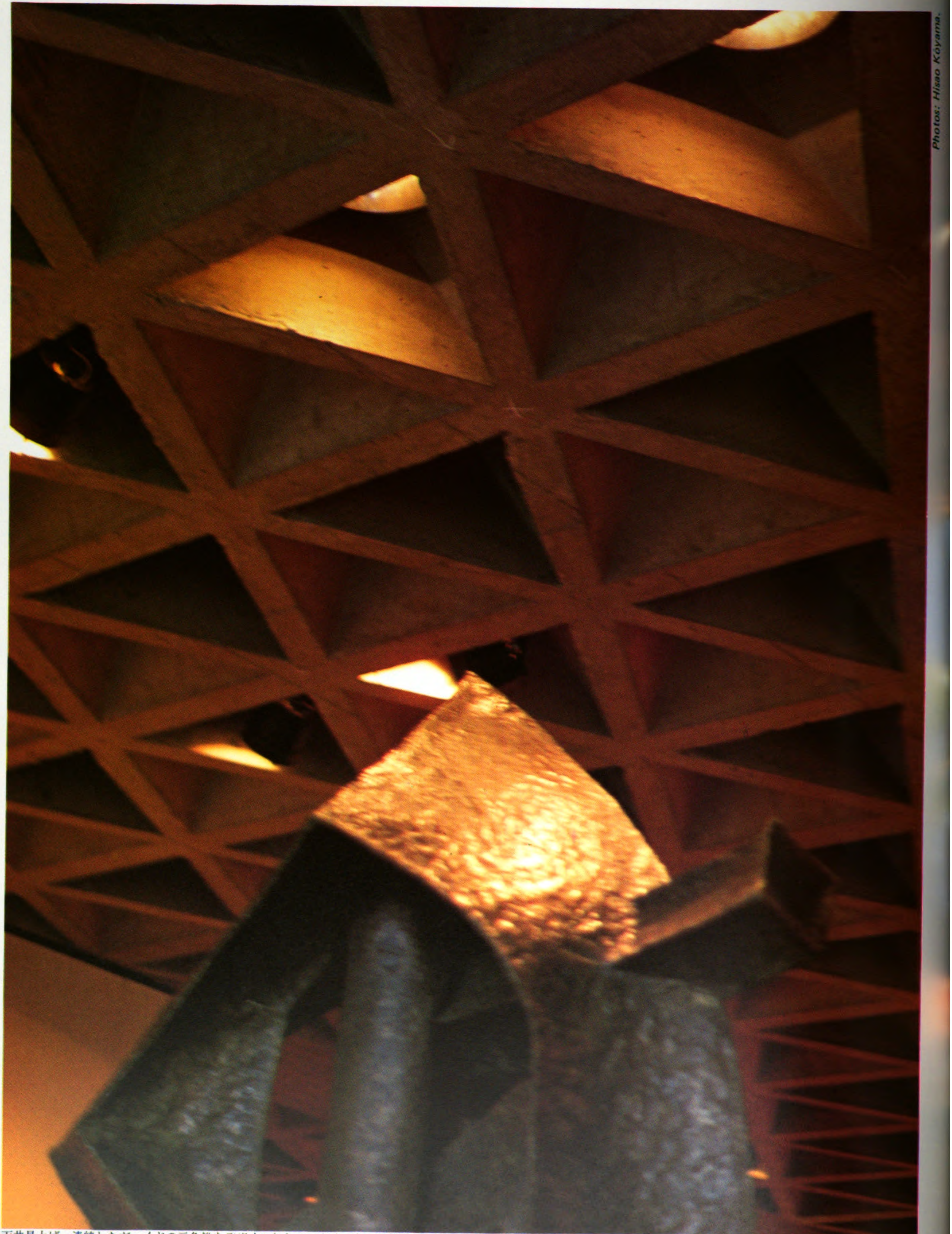
1階平面図. First-floor plan.



3階平面図. Third-floor plan.



1階エントランスと売店.（右）階段室見上げ. Entrance on the first floor and the stand. (right) Upward view of the stairwell.



Photos: Hisao Koyama.

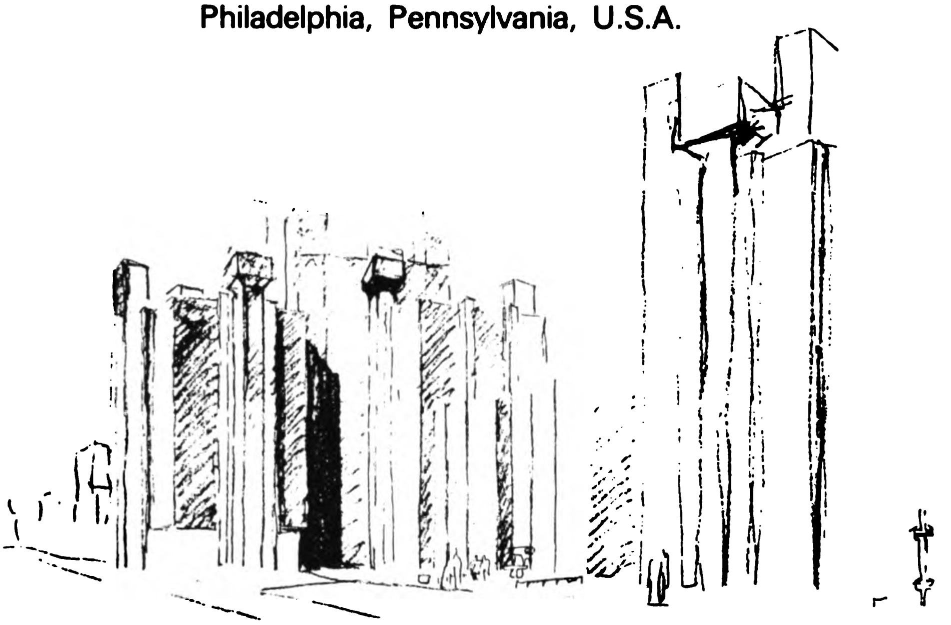
天井見上げ．連続したヴォイドの三角錐をデザインしたコンクリート．設備関係のダクトが内蔵されている．
Upward view of the ceiling. Electrical raceway and air-distribution ducts contained in the concrete triangular voids.

1957-64

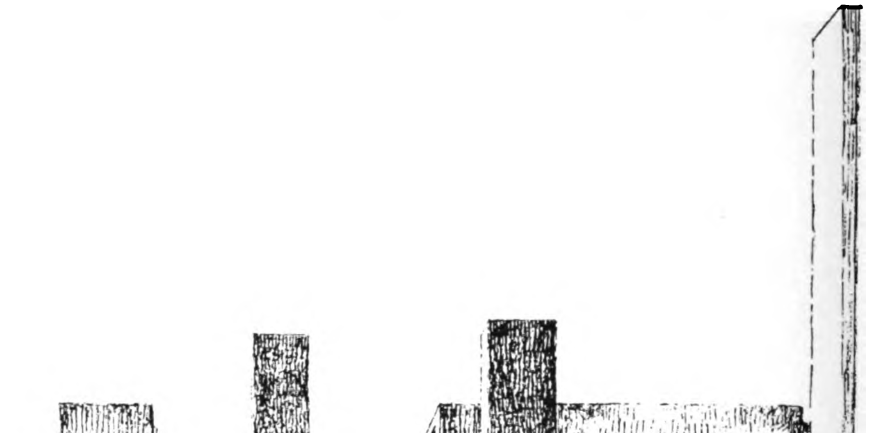
ペンシィルヴェニア大学・リチャーズ医学研究所

RICHARDS MEDICAL RESEARCH BUILDING UNIVERSITY OF PENNSYLVANIA

Philadelphia, Pennsylvania, U.S.A.



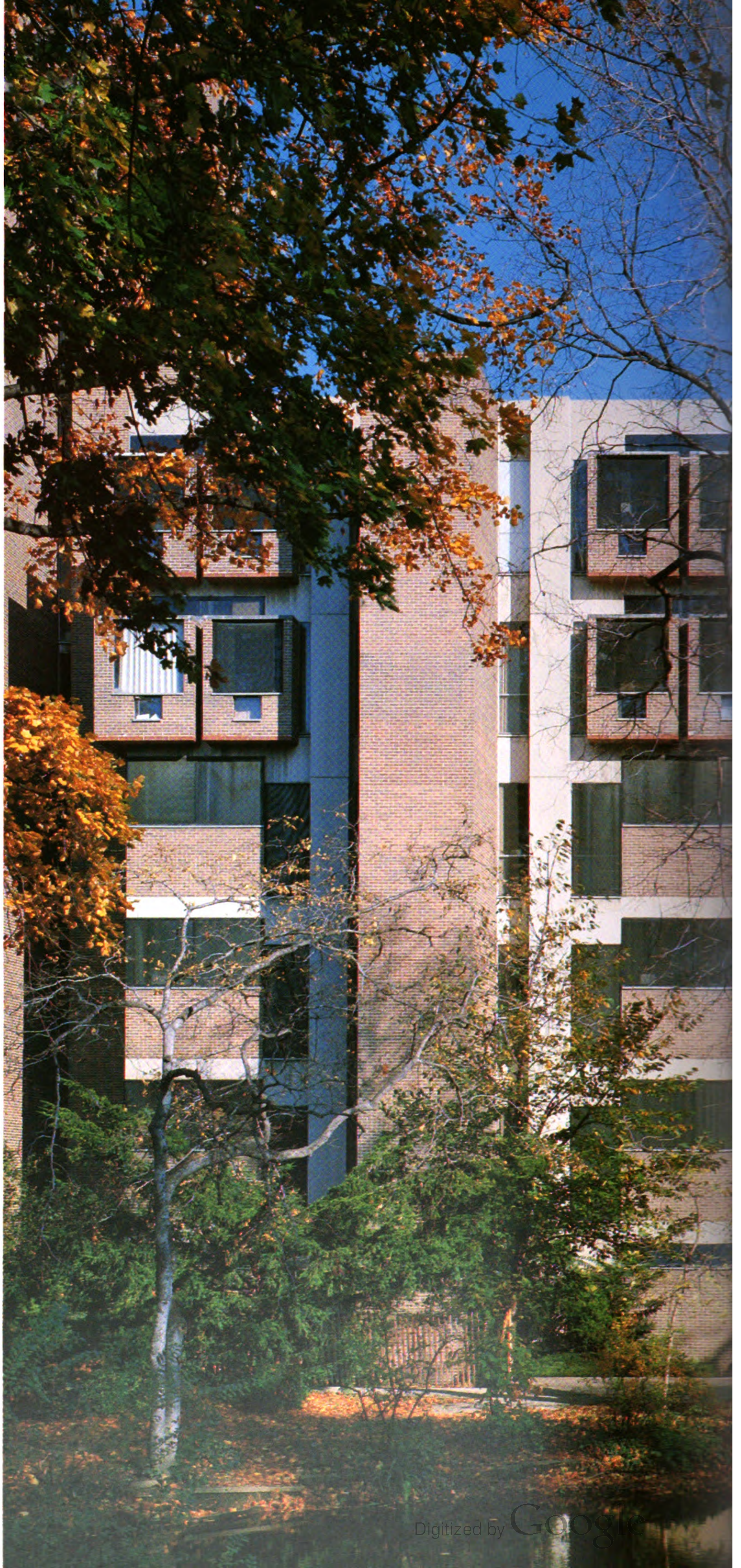
スケッチ，1957年．Perspective sketch, 1957. The building is made itself conspicuous by the service towers.



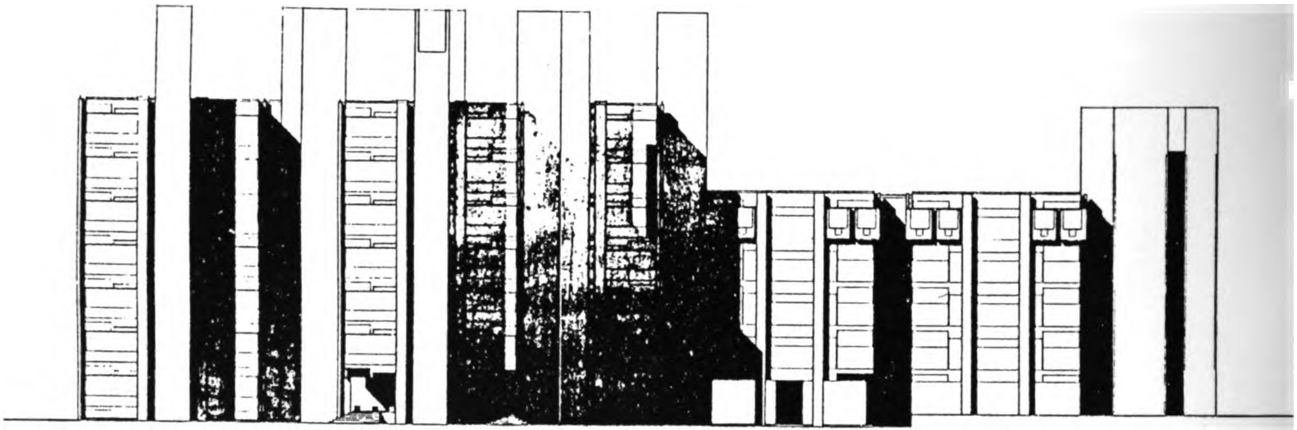
スケッチ，1960年．Perspective sketch, 1960.

研究室塔のひとつにあるピロティを入ると，この建物が建設された方法を理解できる．機械系が施されるようにデザインされたプレキャスト持ち出し梁によって伝統的な研究室では見られない開放感を許容している．スタジオのような個室空間は浮かんで見え，感覚的にプライヴァシーを侵されることがない．よく知られた「マスター・スペース」と「サーヴァント・スペース」を区別したいという願望は異なる構造を使うことによって明確に表現されている．当初，プログラムの一部になかったとはいえ，このテーマは生物学の建物に実施された．構造設計はアウグスト・コメンダント博士であった．彼はまた大学のカーンの大学院研究室で教えていた．

Entering under one of the laboratory towers enables one to see the way in which the building is constructed. The cantilevered pre-cast beams, designed to accommodate the mechanical systems, permit a feeling of openness unusual in a traditional laboratory. The individual studio-like spaces seem to float and are very private in feeling. His well-known desire to distinguish the "master" and "servant spaces" is clearly expressed by the use of different structures and this theme is carried into the Biology Building, originally not a part of the program. Structural design was by Dr. August Komendant who also taught in Kahn's Masters Studio at the university.

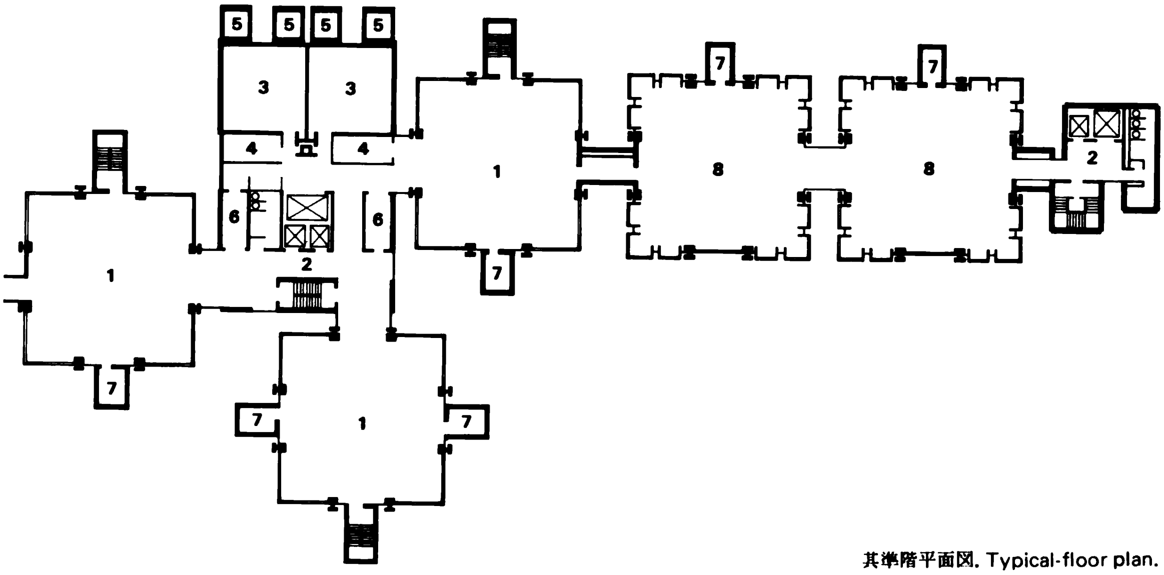


南側の植物園から見る．
Partial elevation on the south side seen from the botanical garden.

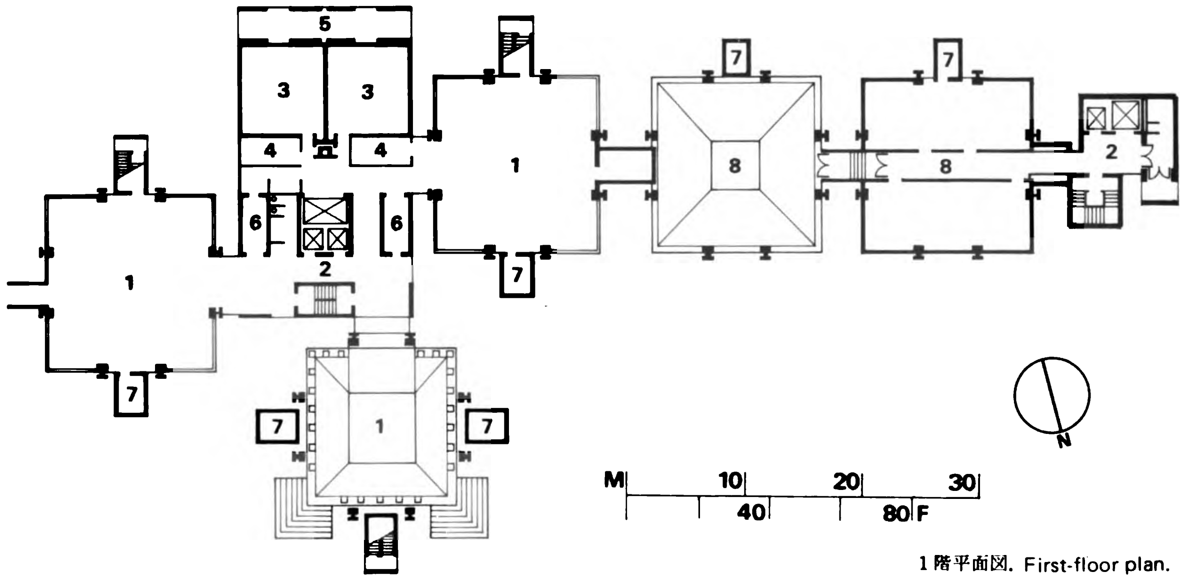


北立面図. North elevation.

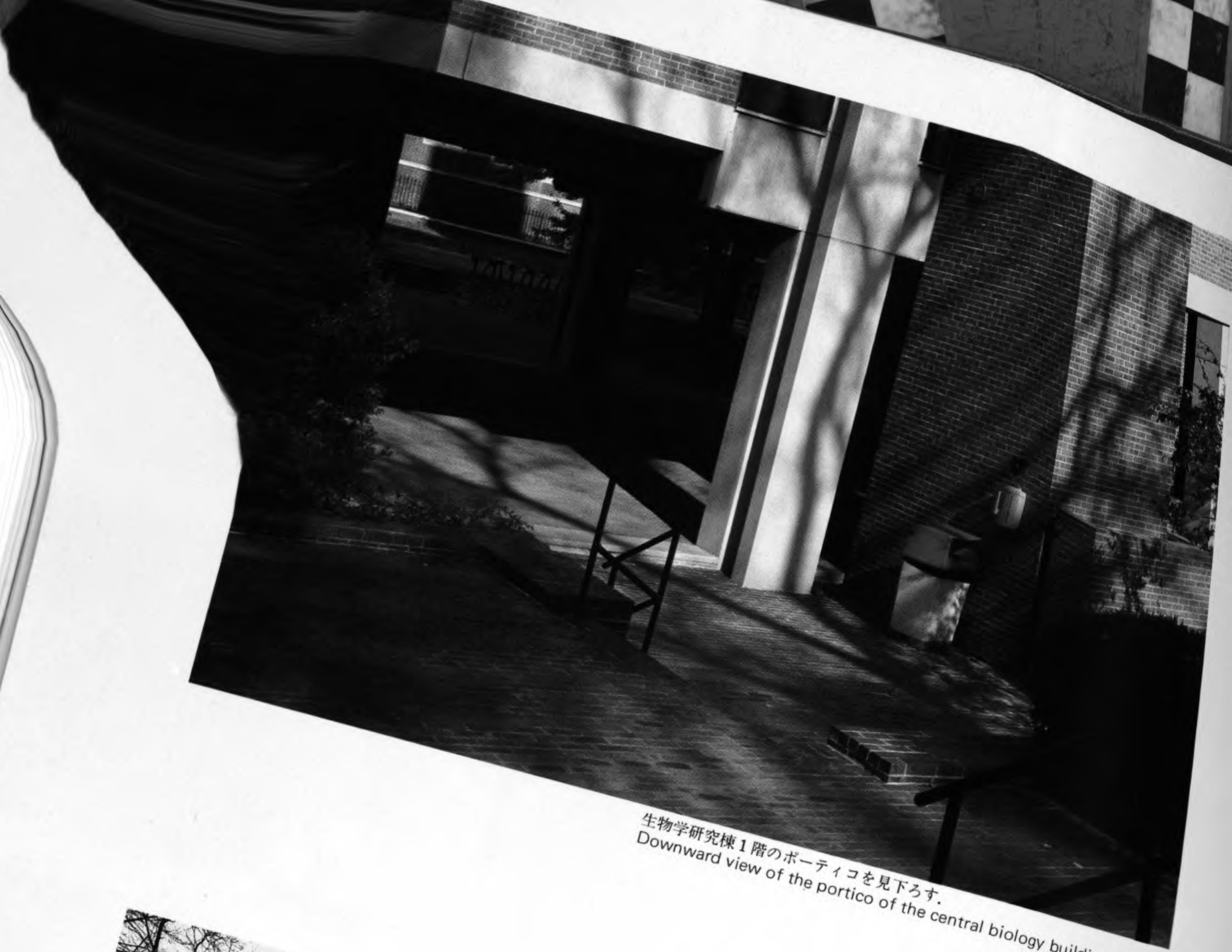
1. studio towers
2. elevators and stairways
3. animal quarters
4. animal service rooms
5. fresh air intake stacks
6. air distribution shafts
7. fume and exhaust stacks
8. biology building towers



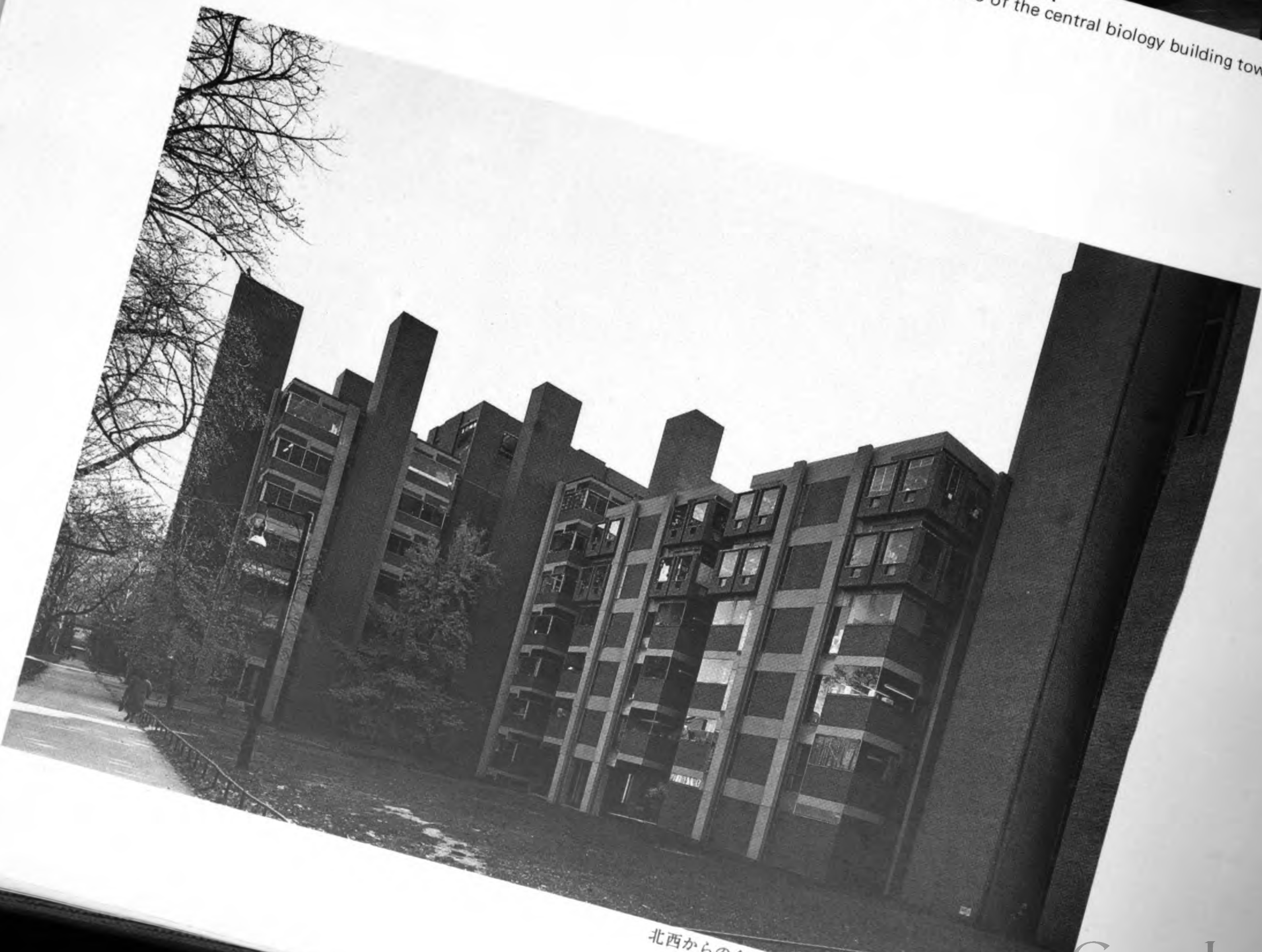
基準階平面図. Typical-floor plan.



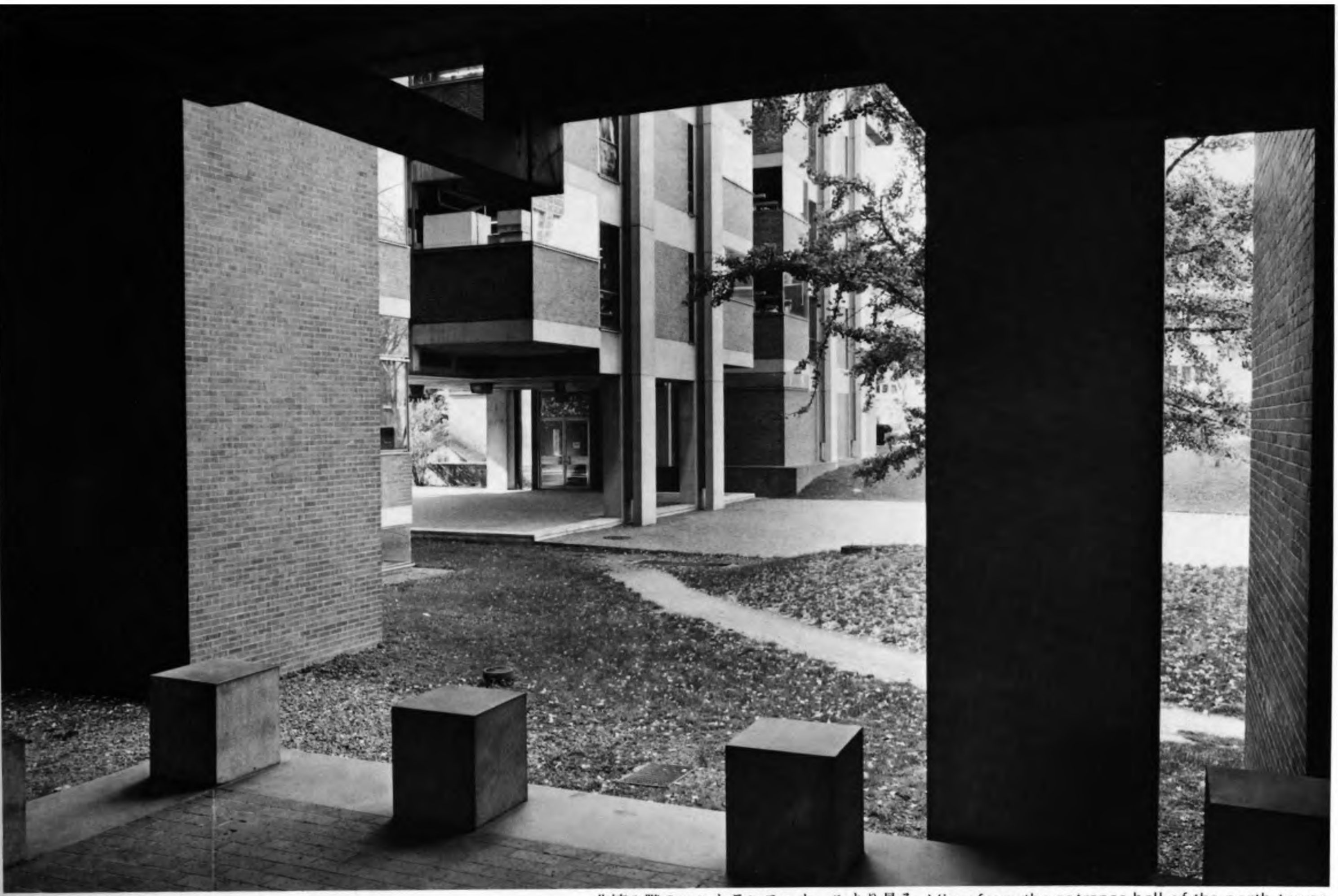
1階平面図. First-floor plan.



生物学研究棟1階のポーティコを見下ろす.
Downward view of the portico of the central biology building towers.



北西からの全景. General view from the nor



北棟1階のエントランス・ホールより見る．View from the entrance hall of the north tower.

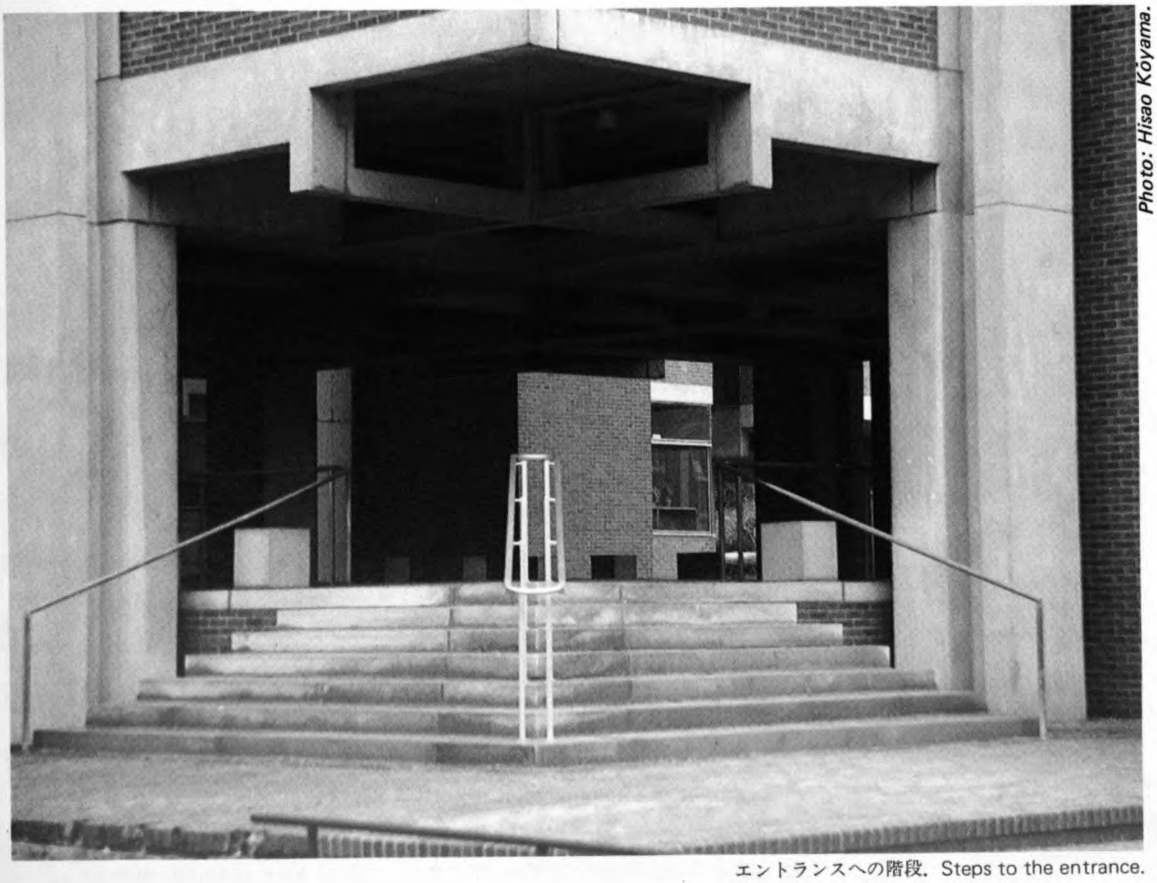


Photo: Hisao Koyama.

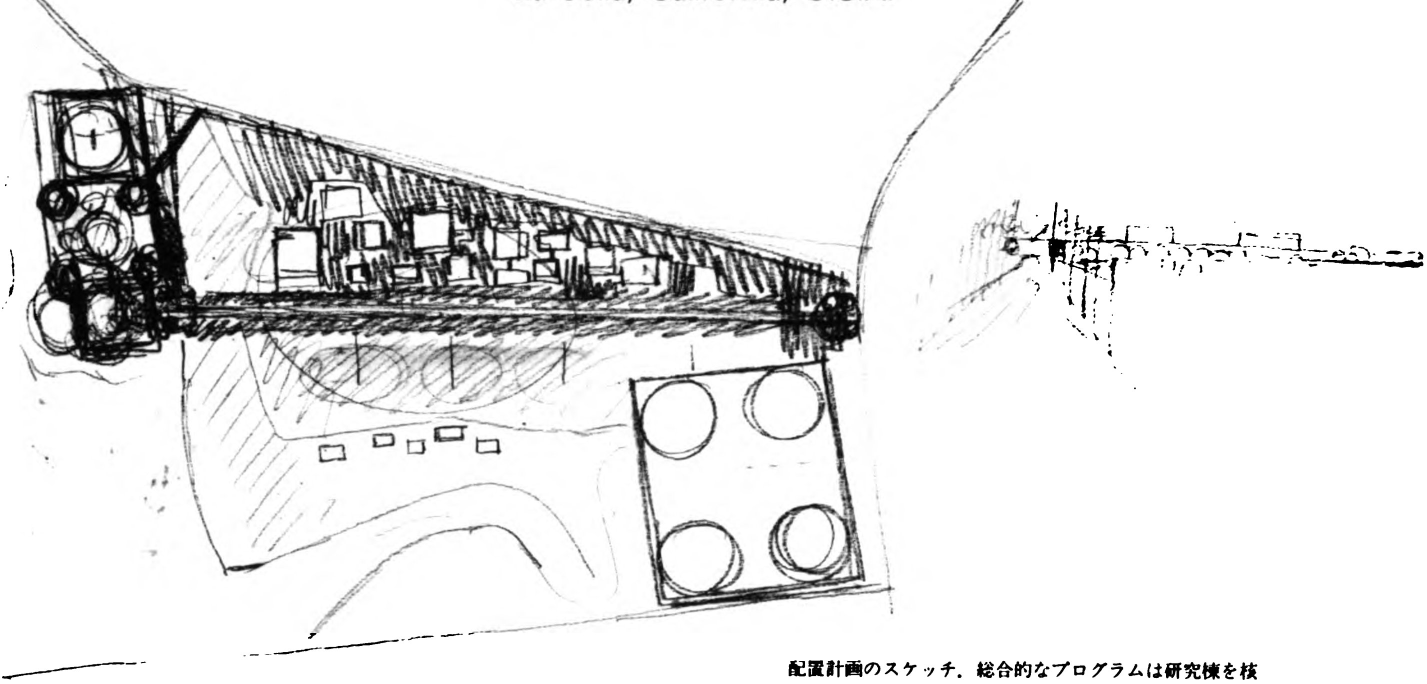
エントランスへの階段．Steps to the entrance.

1959-65

ソーク生物学研究所・研究棟

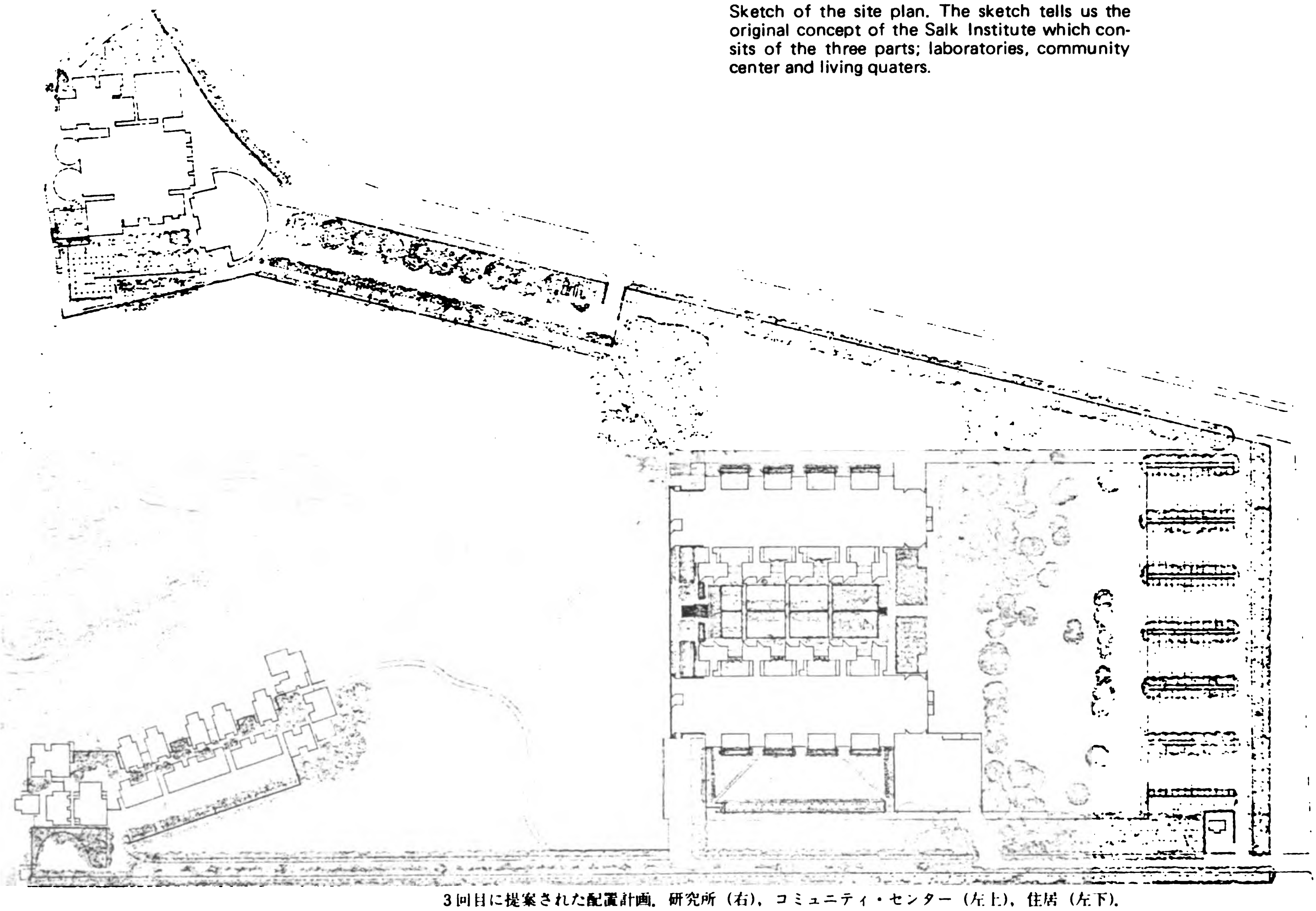
SALK INSTITUTE LABORATORY BUILDINGS

La Jolla, California, U.S.A.

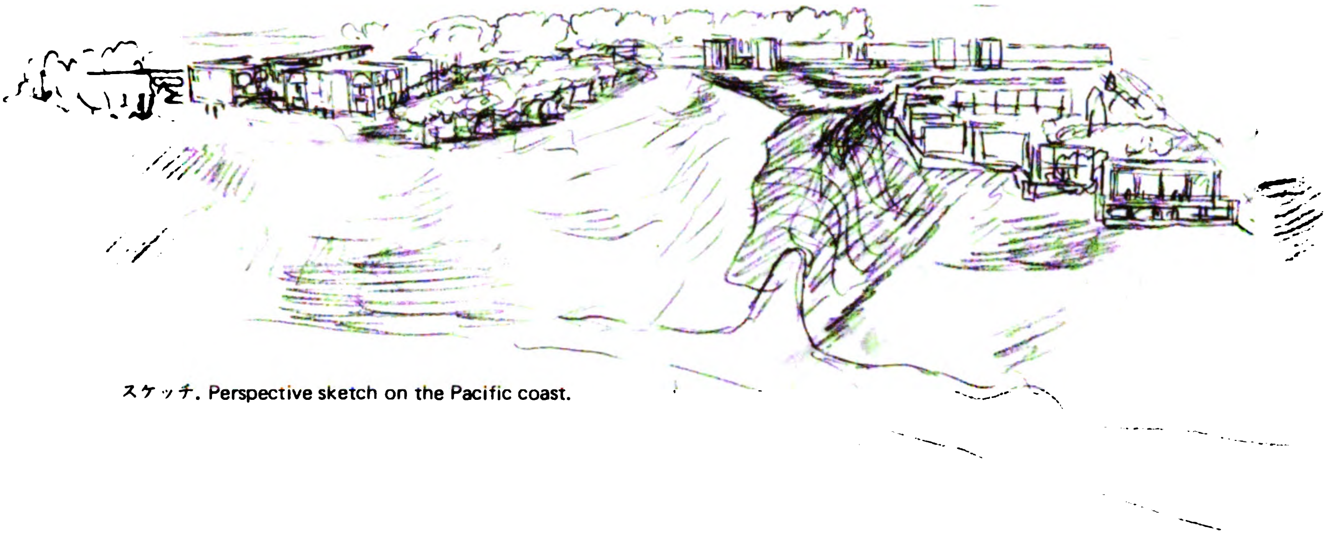


配置計画のスケッチ．総合的なプログラムは研究棟を核として機能が異なる3つの建物が広い敷地に配置された．これはカーンが抱いた当初のコンセプトを物語っている．

Sketch of the site plan. The sketch tells us the original concept of the Salk Institute which consits of the three parts; laboratories, community center and living quaters.



3回目に提案された配置計画．研究所（右），コミュニティ・センター（左上），住居（左下）．
Third version of the site plan. community center(top left), living quaters(bottom left), laboratories(right).



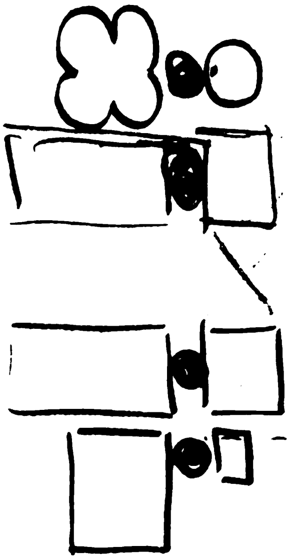
スケッチ. Perspective sketch on the Pacific coast.

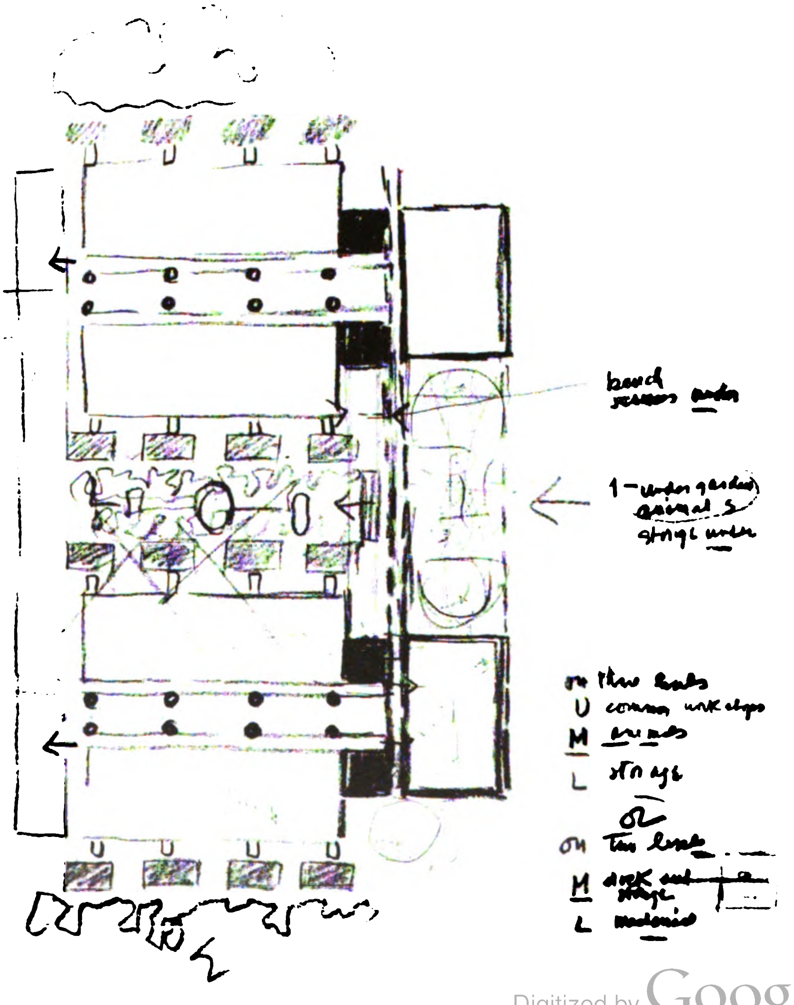
Salk Institute

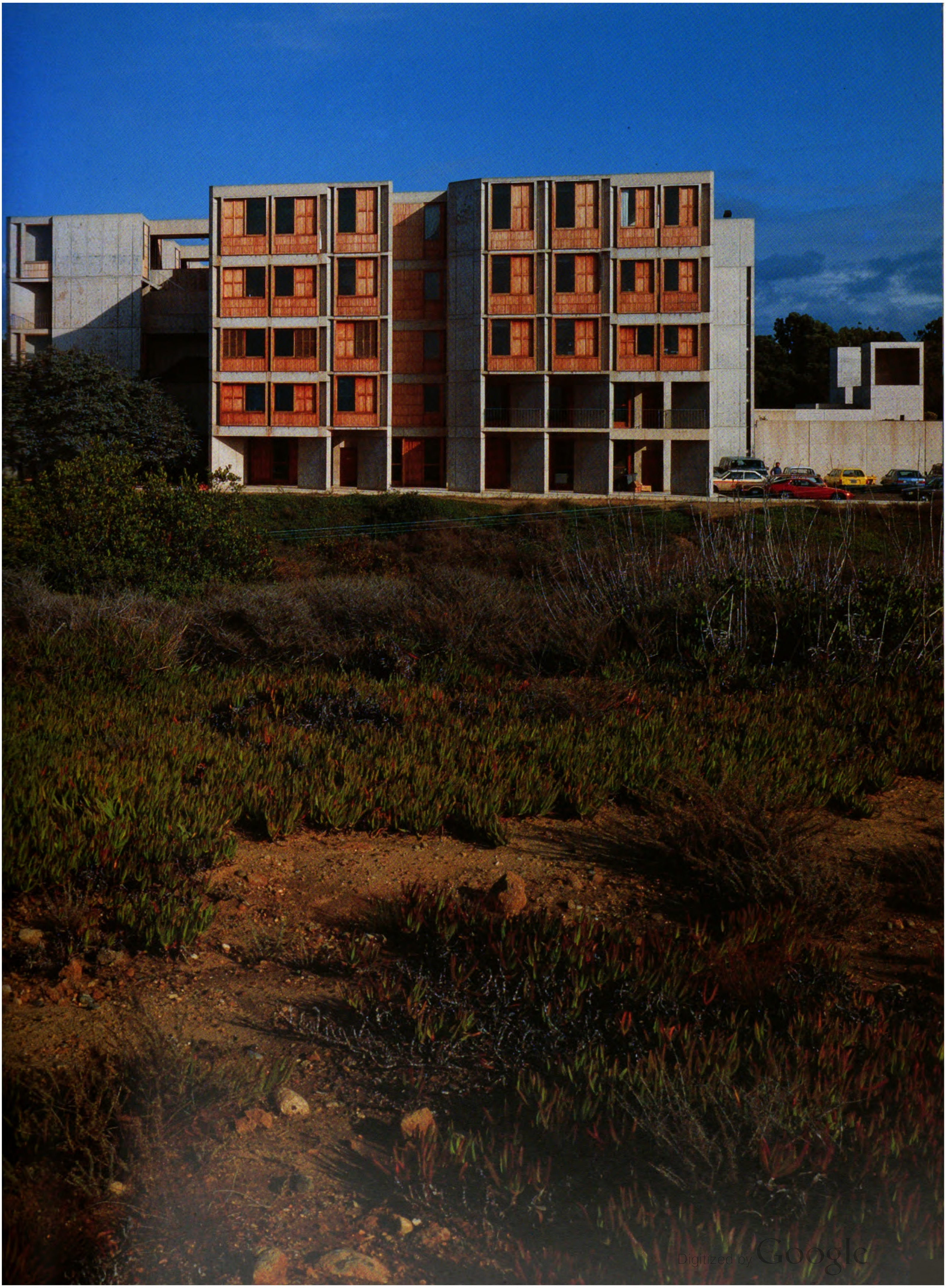
遠景. Distant view from the cliff on the west.

研究棟のスケッチ. 初期の段階では2つの中庭を挟んで, 4棟から成っていたが, 最終案は2棟に縮少された.

Skematic plan of the laboratory wings. In the early stage the four- laboratory wings were in parallel with the two courts. In the final version the plan, however, was reduced. And the two wings have been flanked with a single court.





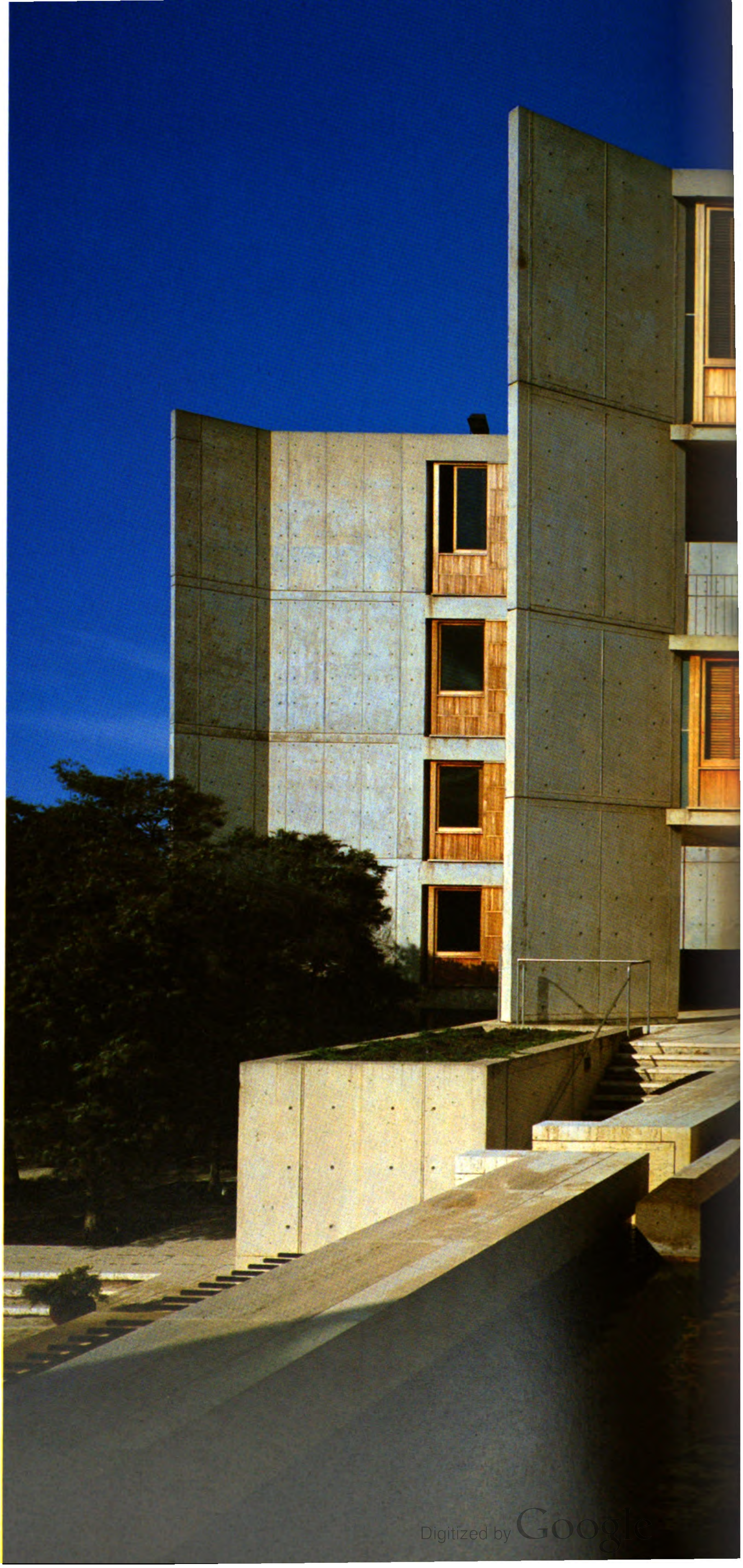


共同研究作業空間から個々のオフィスの複雑なプライヴァシイへ，そして太平洋を望む開かれた中央コートへと動く．この計画はジェファーソンのヴァージニア大学キャンパス・プランに酷似している．同キャンパスでは，寄宿舎とアーケードの堅い空間を通り抜けて公共庭園から軸になっているグリーンへの空間のシークエンスがあって，オブザーヴァーを広びろとして起伏をなすランドスケープへ戻してくれる．

当初，並木として意図されたが，中央コートを天空に向って開放した空間として見てとったランドスケープ・アーキテクトであるルイス・バラガンの忠告に従って，このコートはレシント石で舗装された．このようにして自然と結びついた考え方にもうひとつの要因を加えたのである．すべて自然に風化する建築材料であるコンクリート，チーク，石を使うことが全体計画の眼目であった．

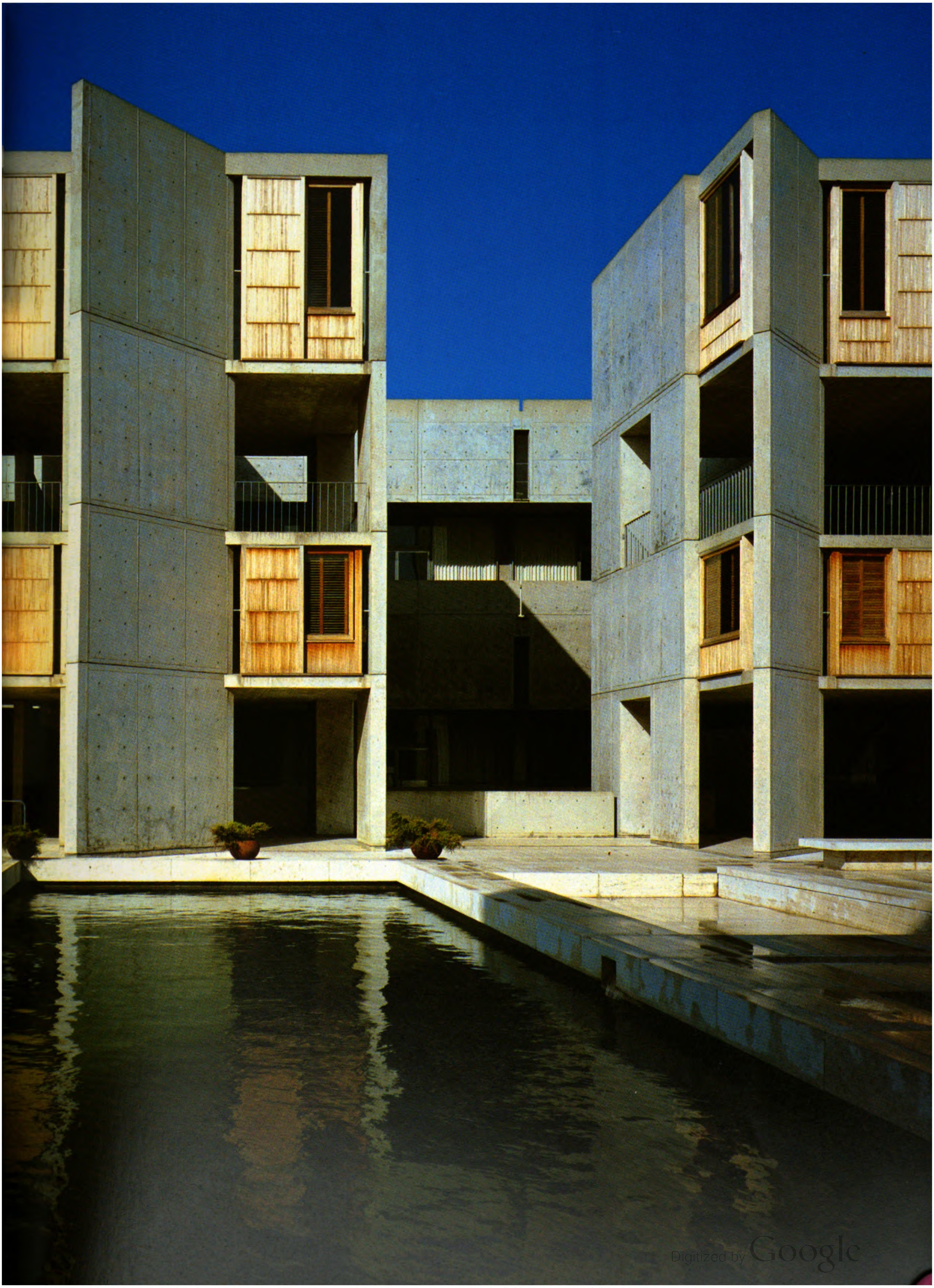
One moves from the communal work spaces to the intricate privacy of individual offices and finally to the central court opening onto the ocean. The scheme is similar to Jefferson's University of Virginia campus plan where sequence of spaces from the communal gardens through the tightness of the dormitories and the arcade to the axial green returns the observer to the vast, rolling landscape.

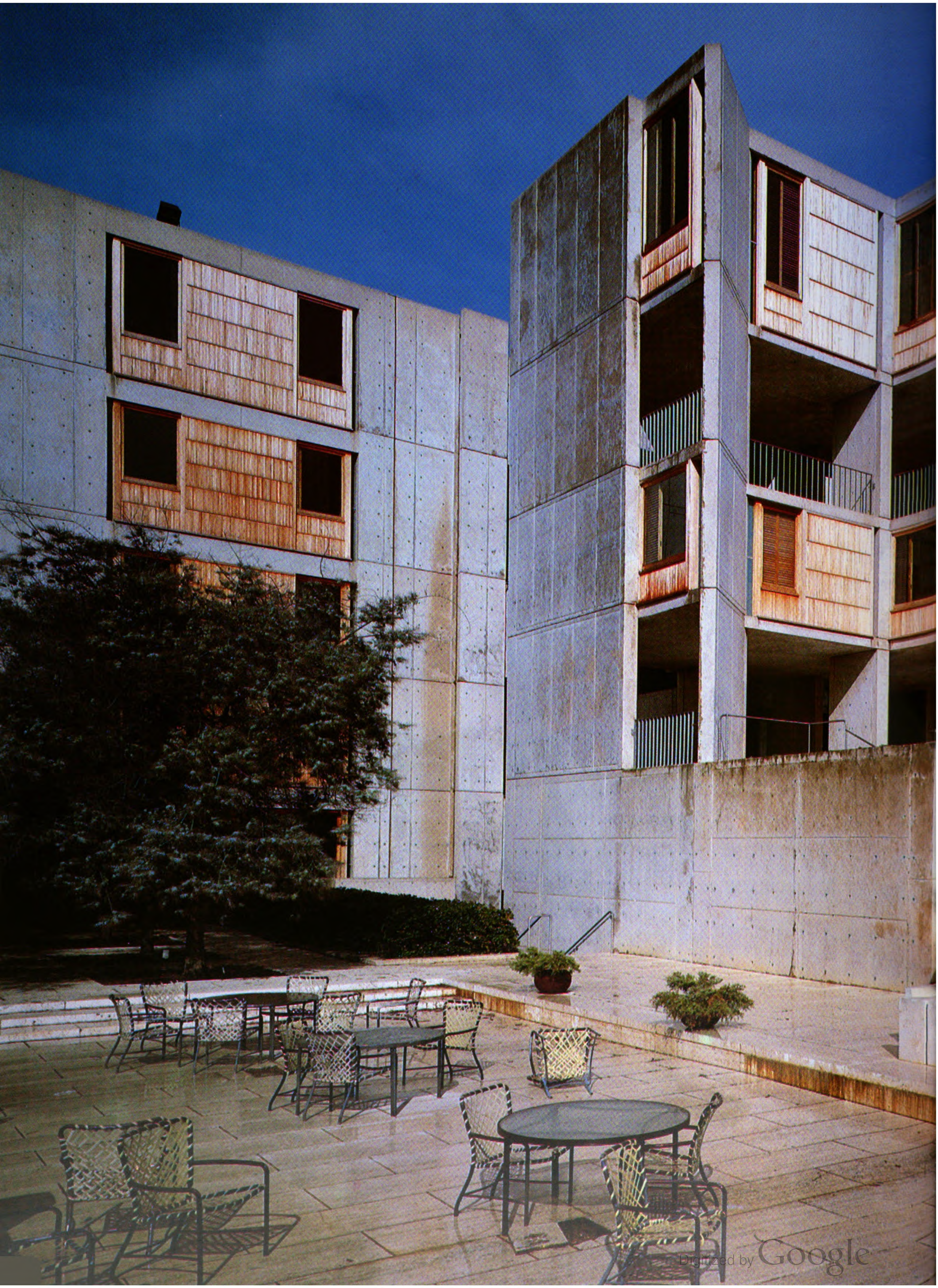
Originally intended as tree-lined, the court was paved with Recinto stone on the advice of the landscape architect, Luis Barragan, who saw it as a space open to the sky, thus adding another dimension to the idea of connecting with nature. The use of concrete, teak, and stone, all naturally weathering material, is part and parcel of the over-all scheme.

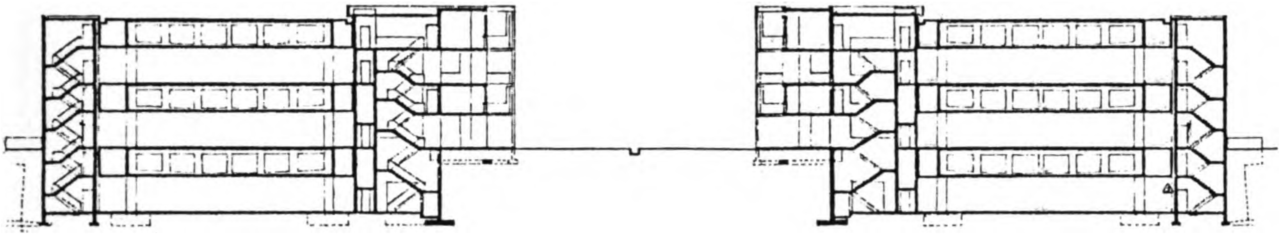


研究所の南端．背後は図書館．池の水は下段の庭の滝壺に流れ落ちる．

Internal facade of the studies at the south end, library in the background. Water of the pond falls into the basin of a waterfall in the lower-level garden.

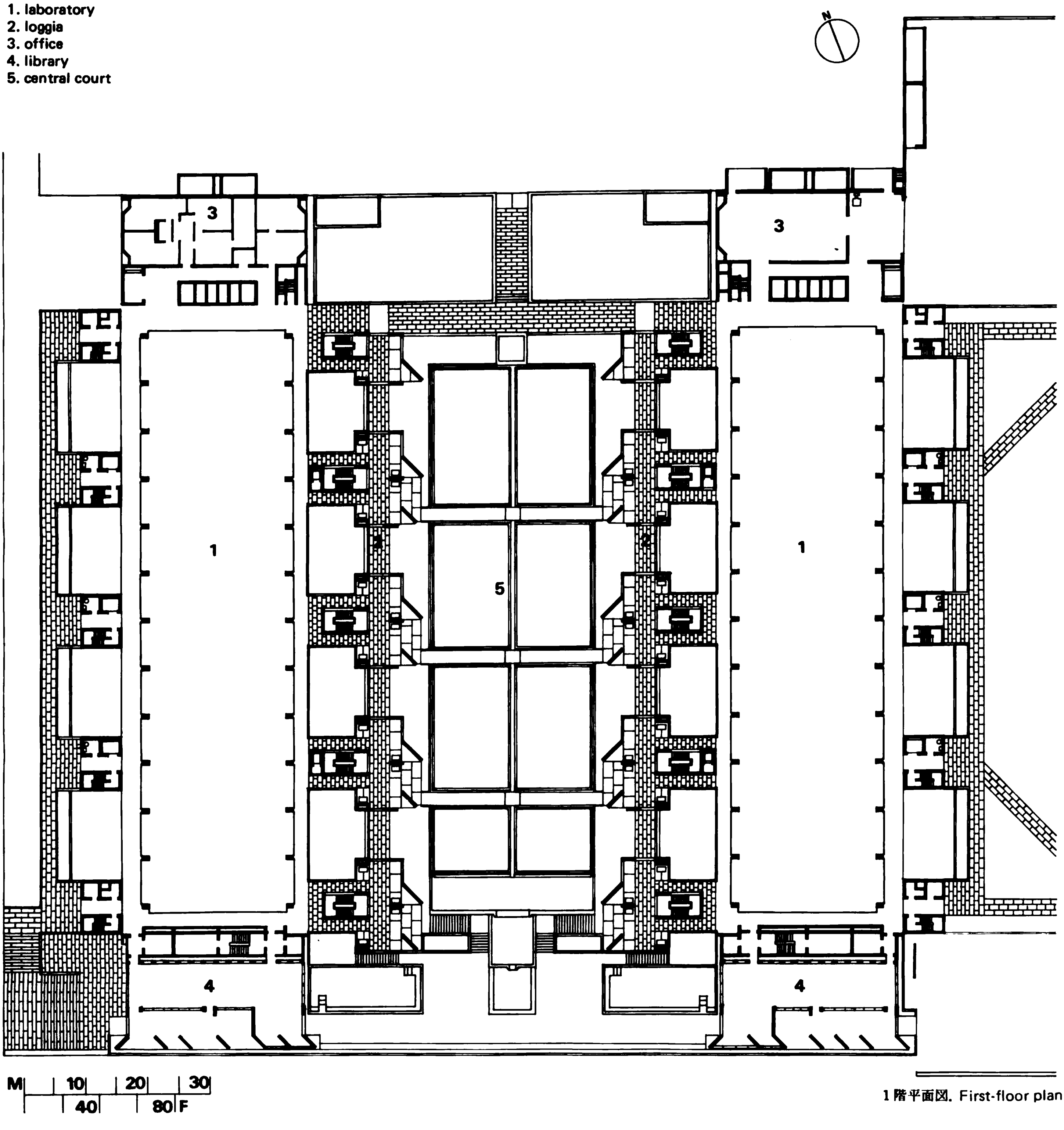




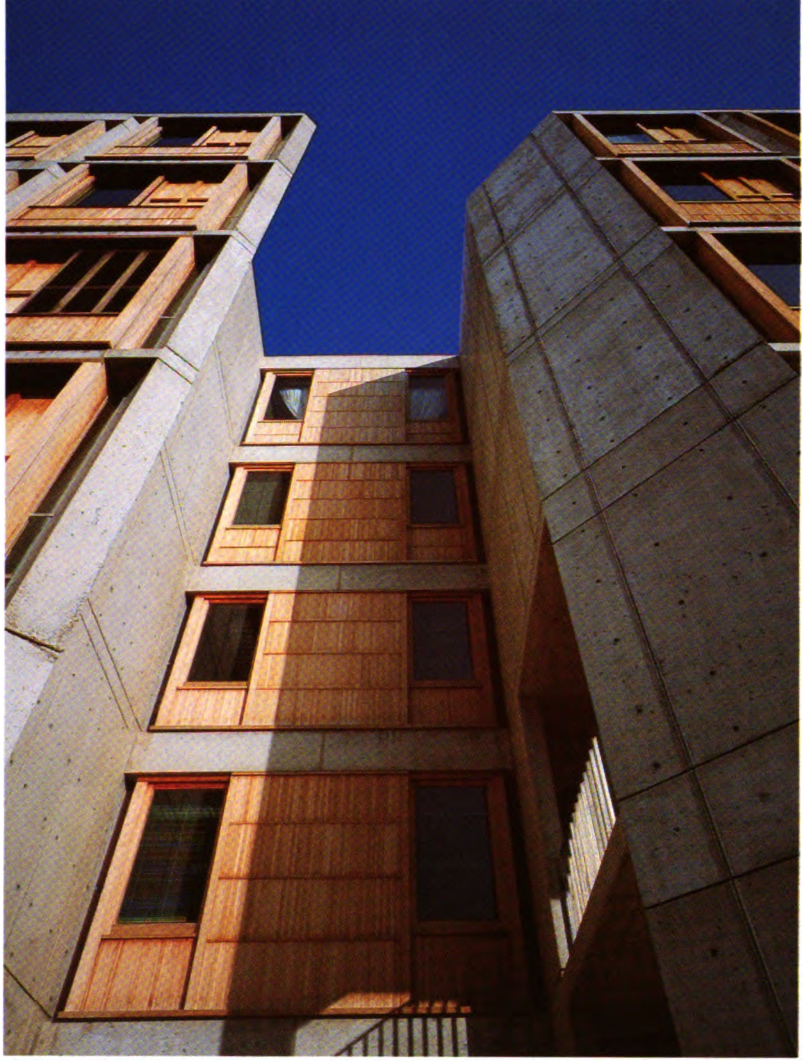


断面図. Cross section.

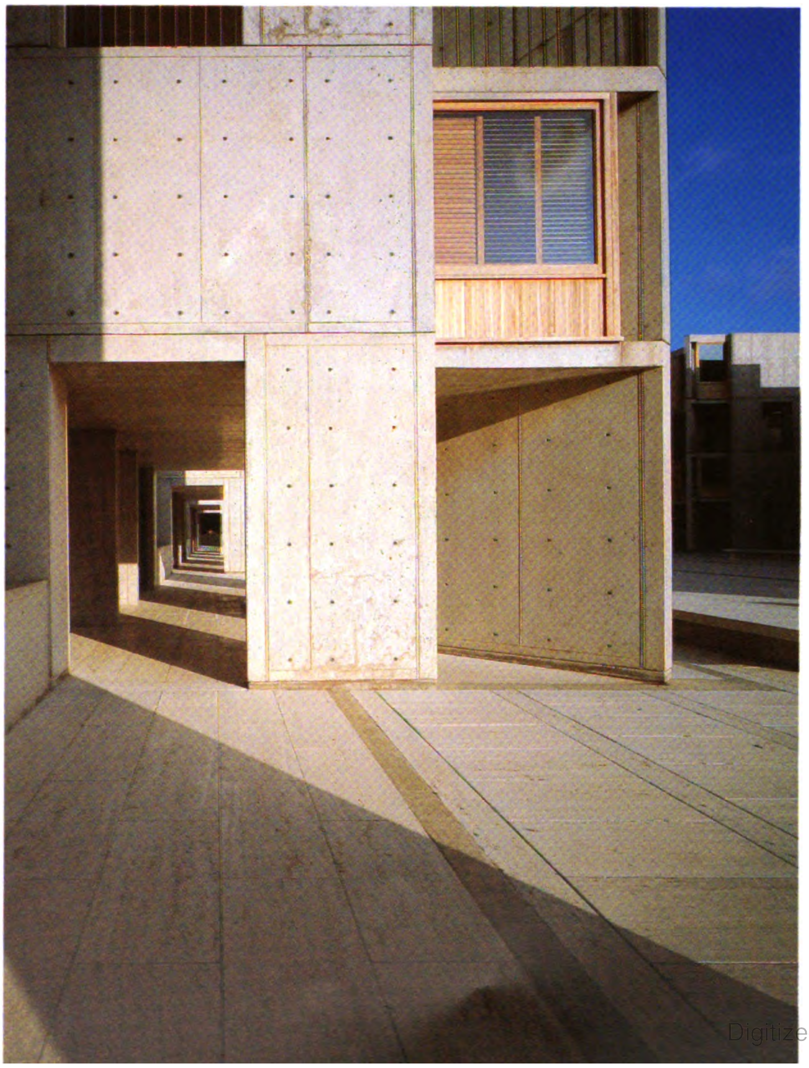
1. laboratory
2. loggia
3. office
4. library
5. central court



1階平面図. First-floor plan.



研究室の見上げ.
Upward view of the partial walls.



1階のロジア.
Loggia on the first-floor level.

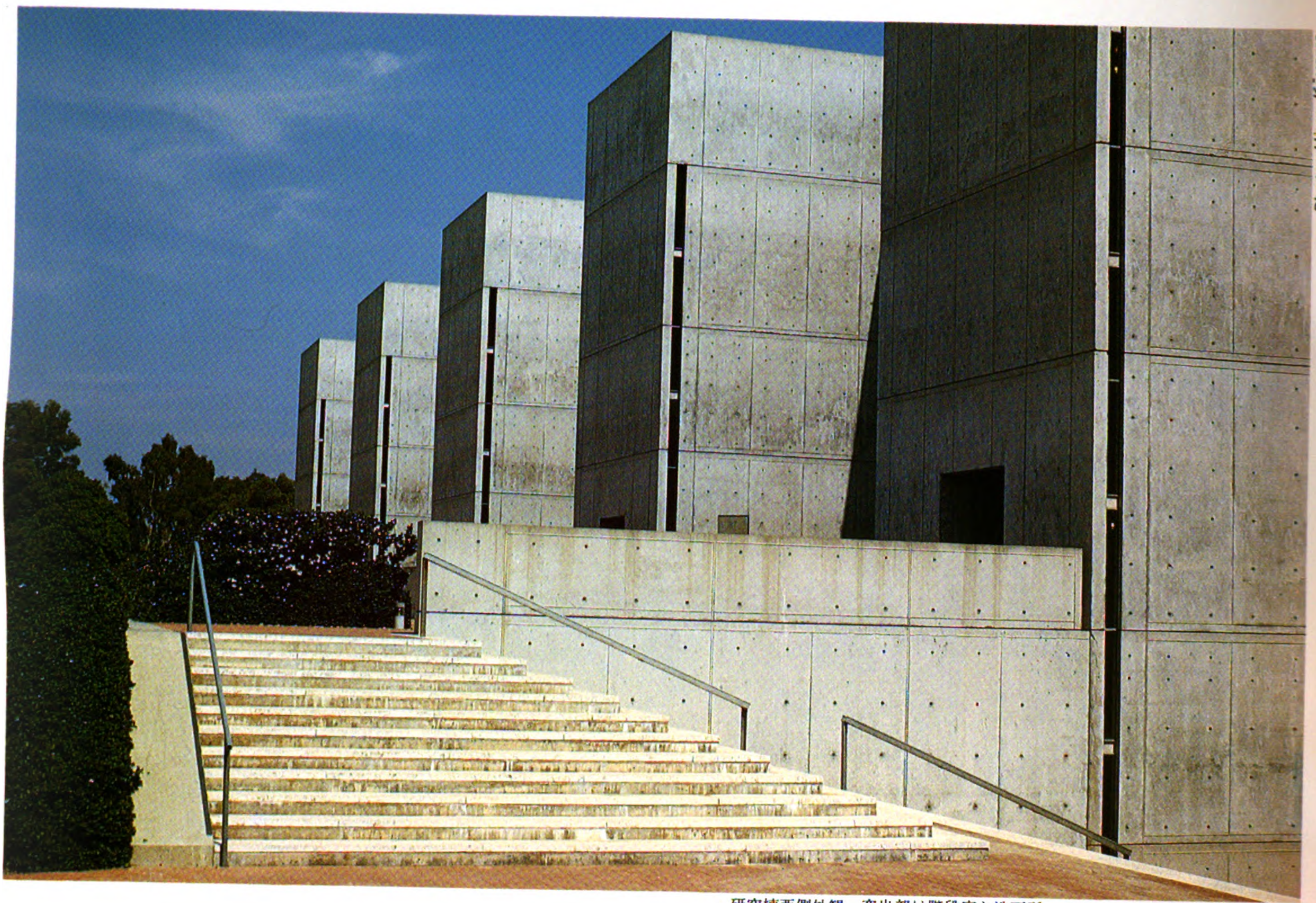


Photo: Hisao Kōyama.

研究棟西側外観．突出部は階段室と洗面所． West side of the laboratory.

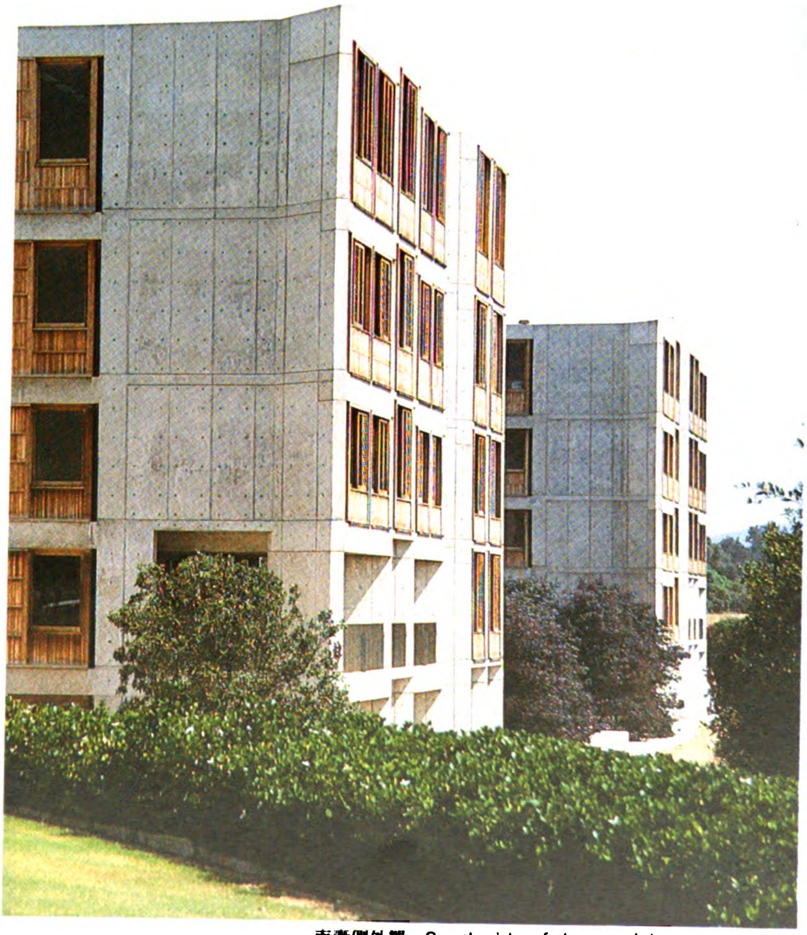
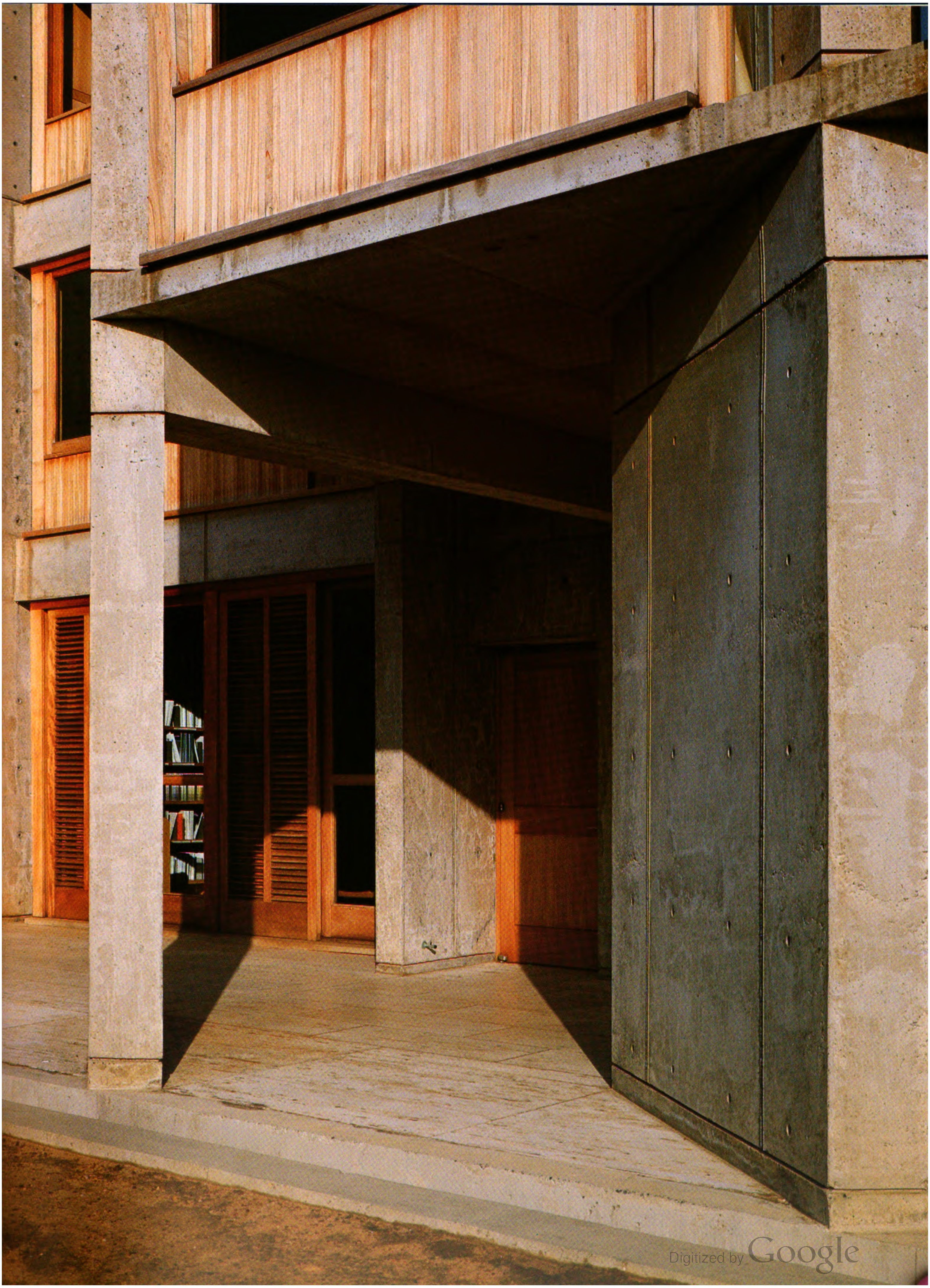
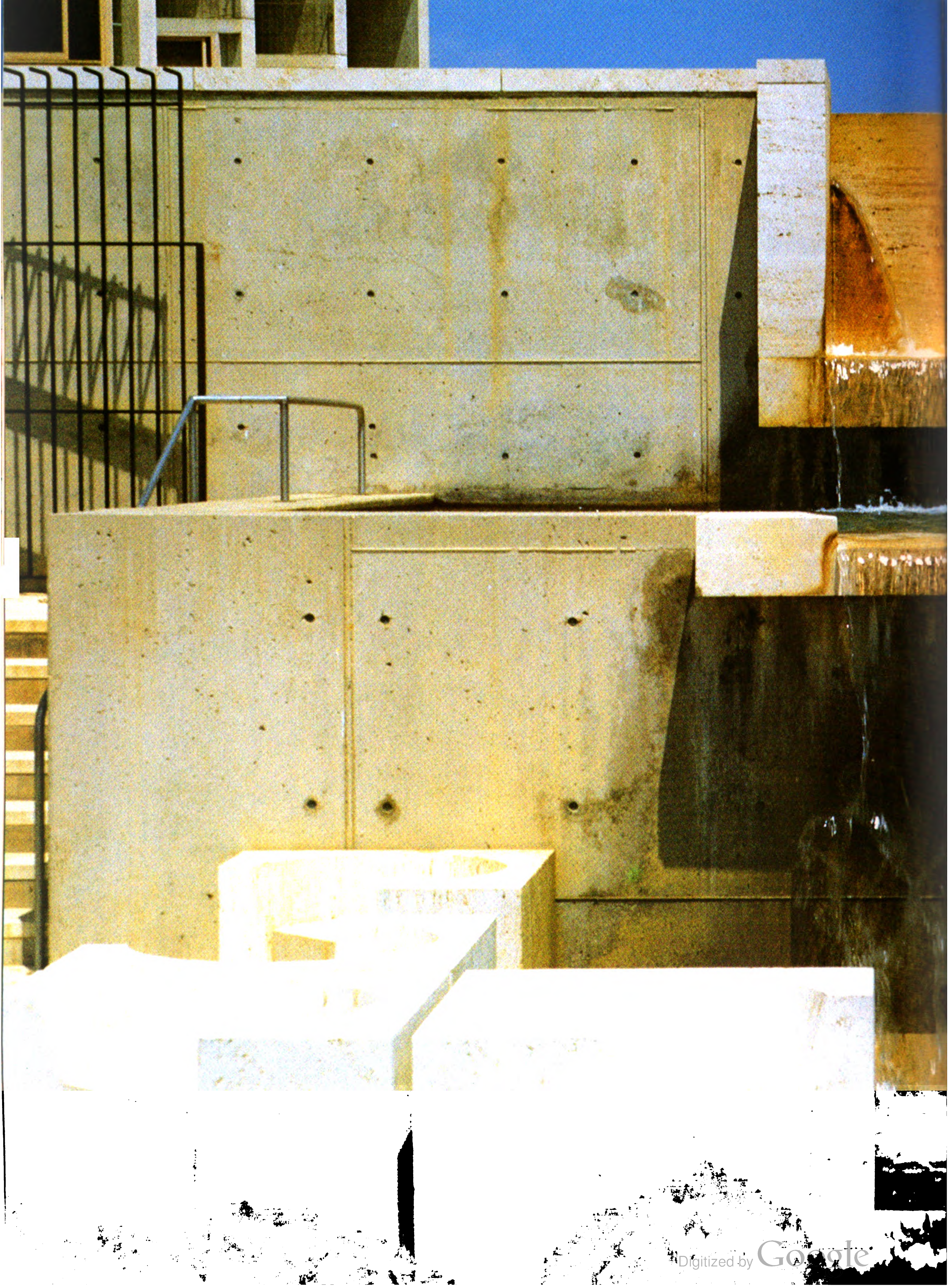


Photo: Hisao Kōyama.

南妻側外観． South side of the two-laboratory wings.





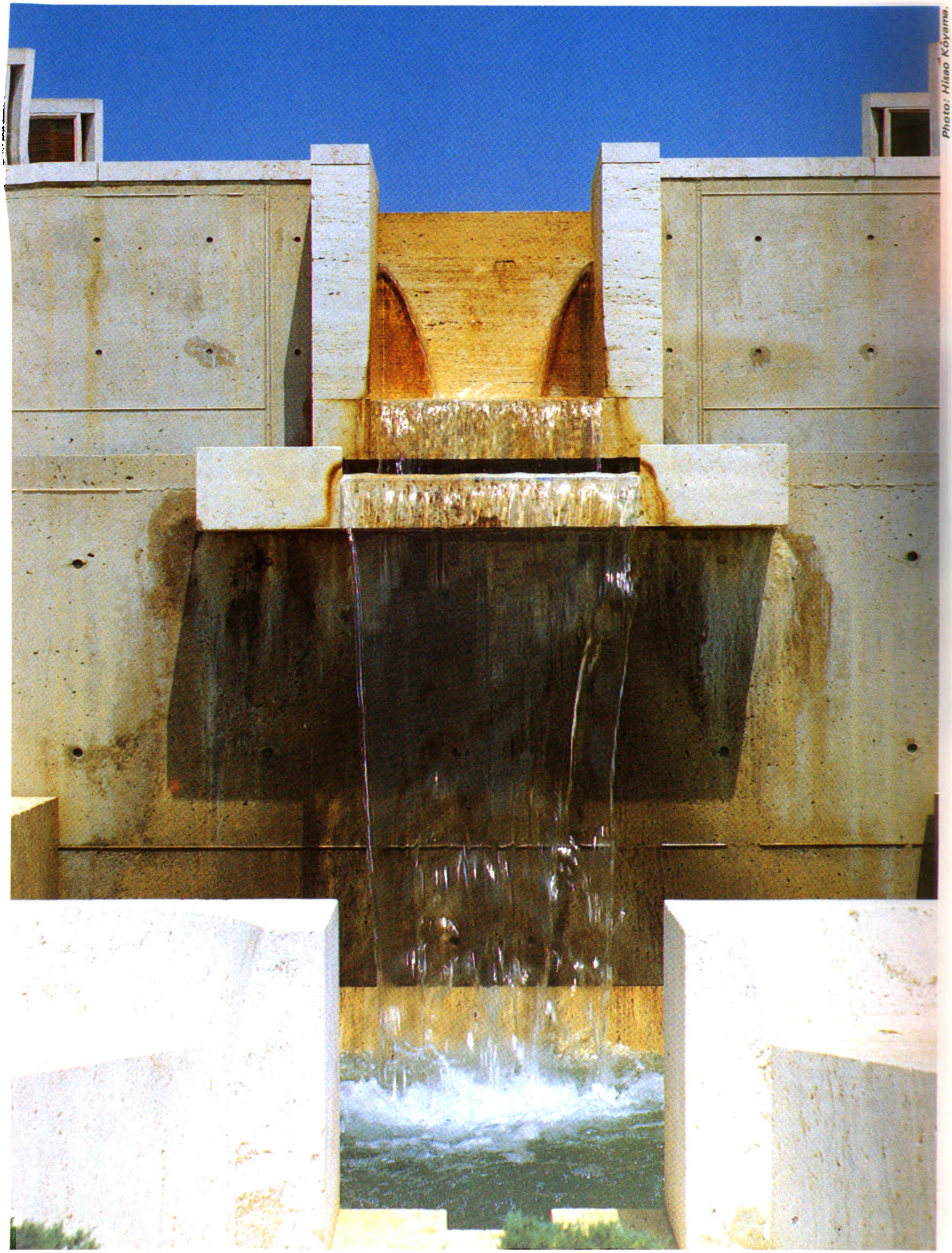
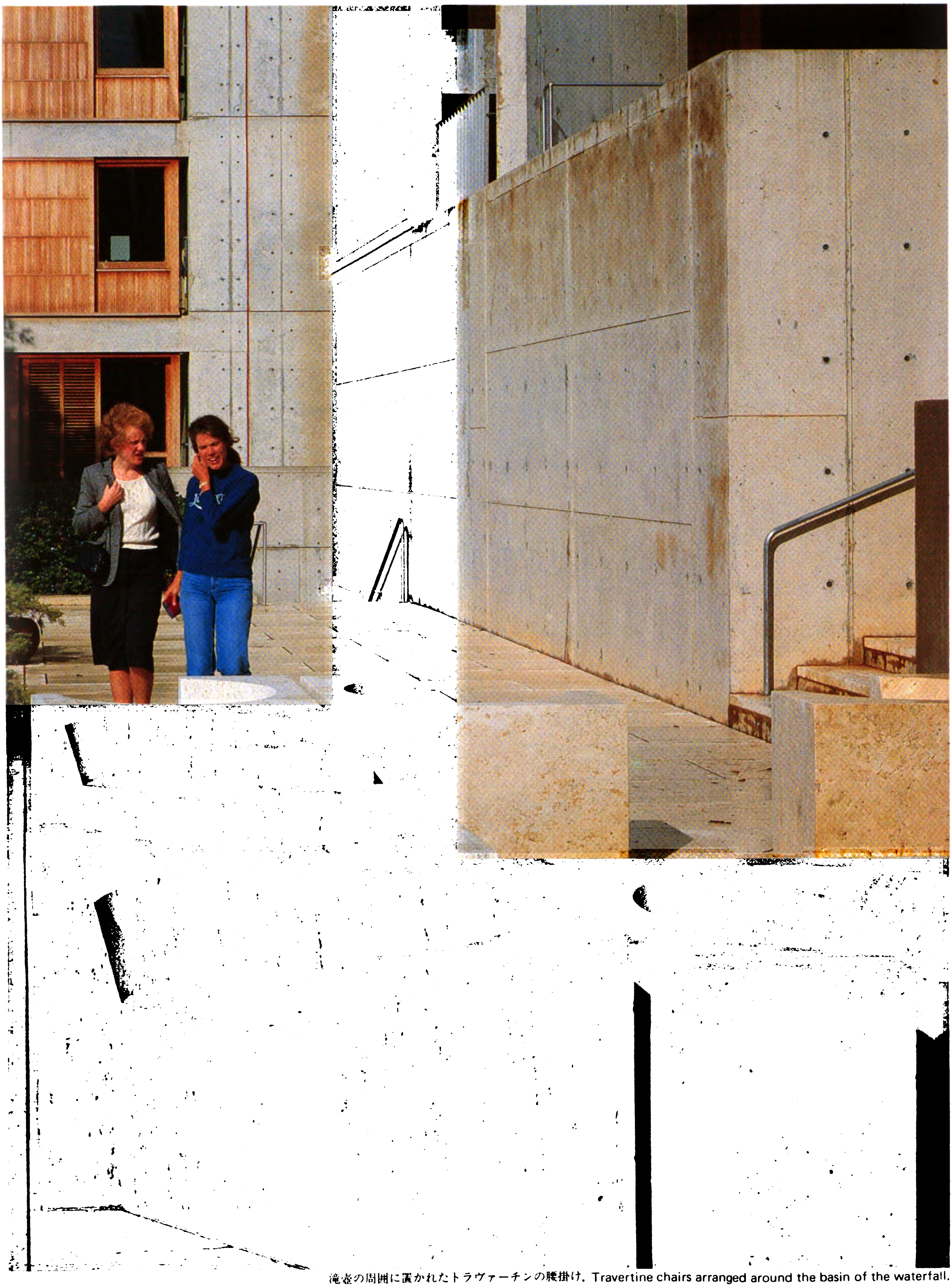


Photo: Hisao Kōyama.

中央コートの南端の滝口． Fall crest at the south end of the central court.



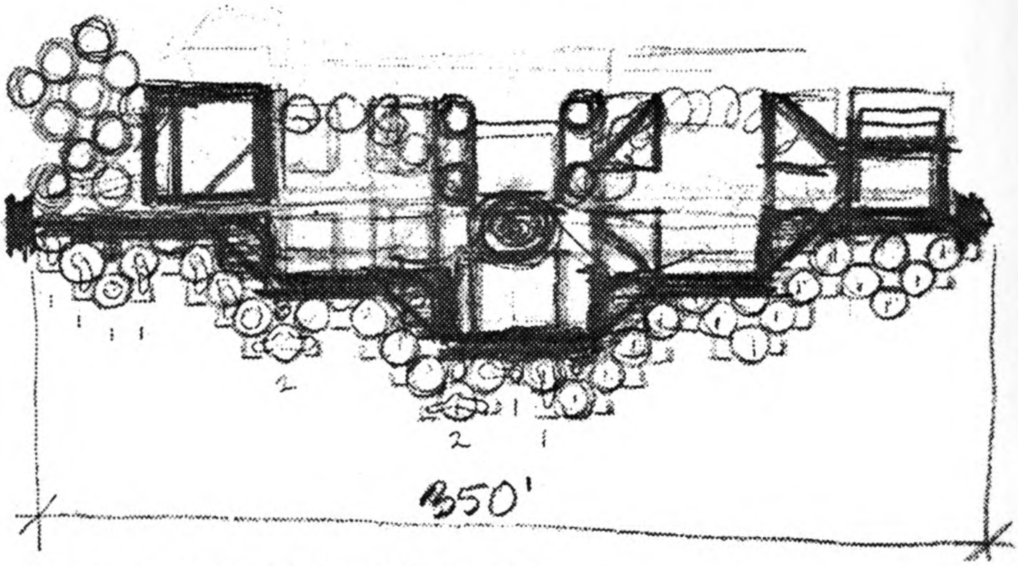
滝壺の周囲に置かれたトラヴァーチンの腰掛け． Travertine chairs arranged around the basin of the waterfall.

1960-65

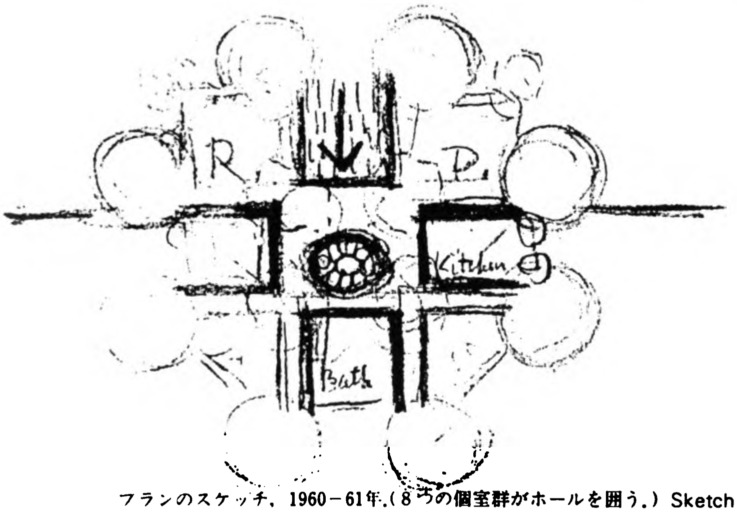
ブリン・モア大学・寄宿舎

ERDMAN HALL DORMITORIES BRYN MAWR COLLEGE

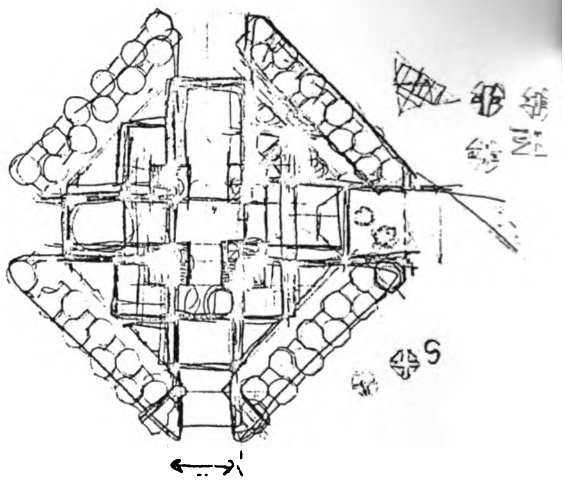
Bryn Mawr, Pennsylvania, U.S.A.



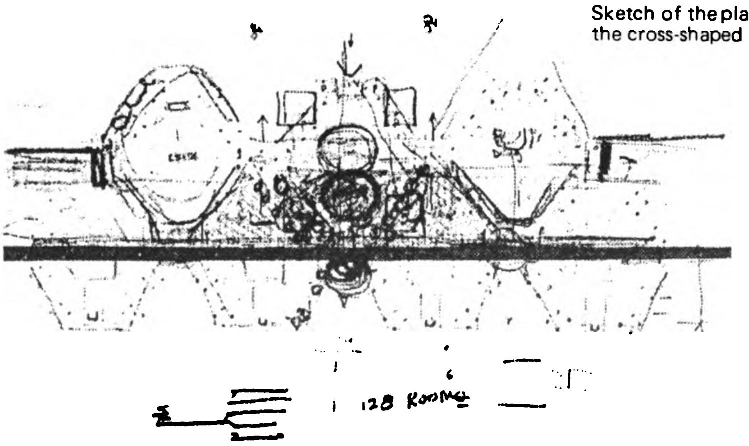
ブランのスケッチ（通路の両側に個室群とホールが並ぶ.）
Sketch of the plan. Bedrooms and common hall arranged along a corridor.



フランのスケッチ，1960－61年.（８つの個室群がホールを囲う.） Sketch of the plan, 1960-61.



ブランのスケッチ．周囲に個室群を配し，十字型の中央ホールを囲う．自然光は４隅から取り入れられる．
Sketch of the plan. Each bedrrom arranged around the cross-shaped central hall.



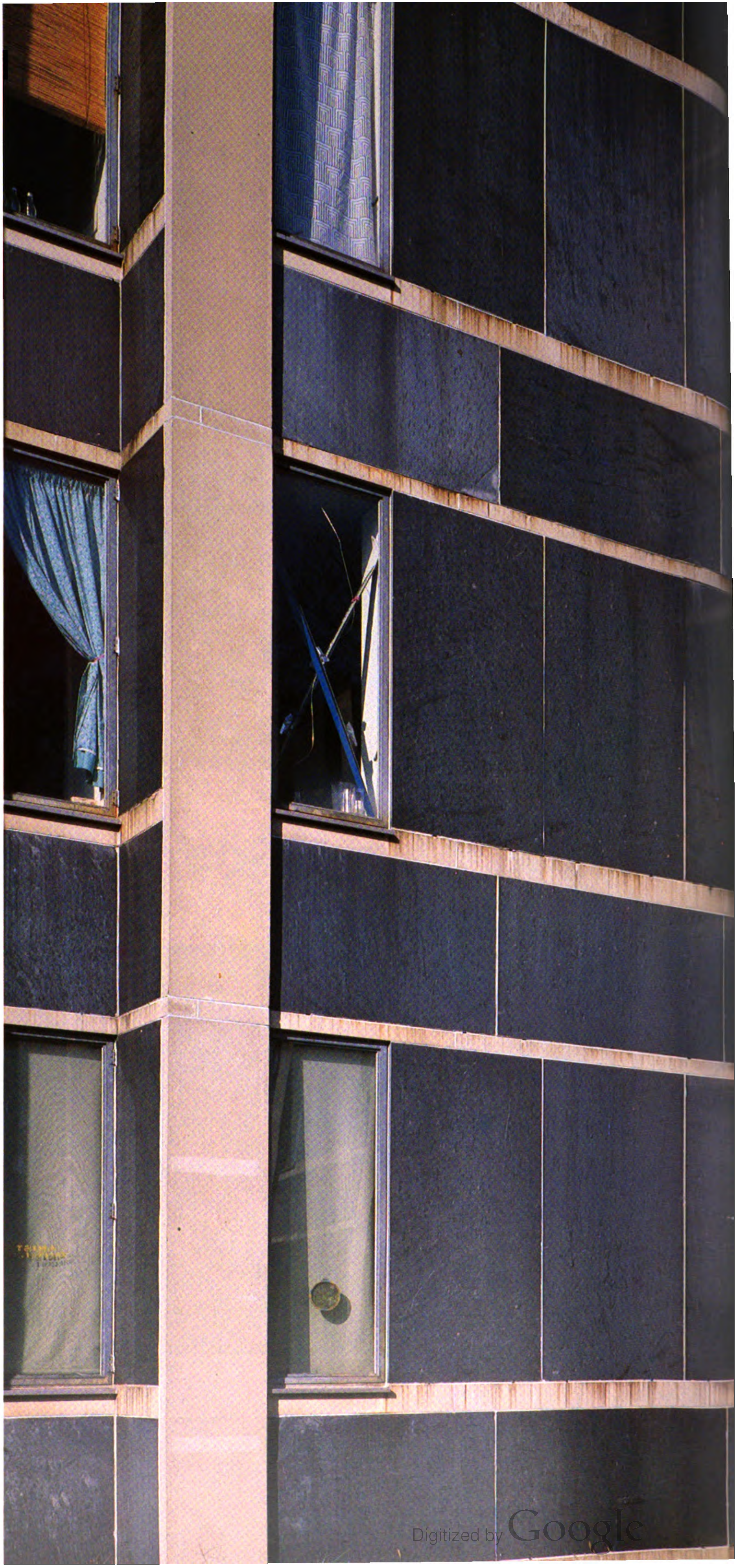
ブランのスケッチ．（ブランの最終的なコンセプト.） Final concept of the plan.

南東側外観. View along the southeast side.

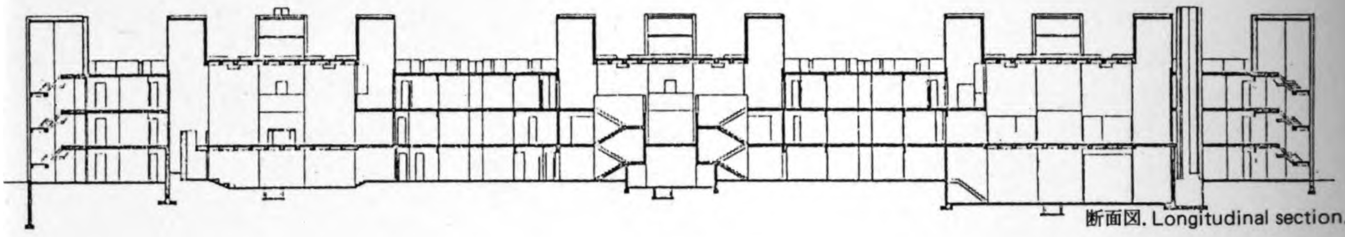
南東側全景. View from the southeast.

上部から採光される公共空間を中央に作り，その周囲にそれぞれの個室を繰り返し対角線上に並置している．彼の作品はほかの多くの場合と同じように，私的空間と公的空間がスケールやキャラクターによって分離され，また材料や構造を異にしている．中央域はコンクリート造で，その周辺はセメント・ブロックの上にプラスターとスレートで仕上げている．主要な内部空間の薄暗い感じは，複雑なファサードとはきわだった対照をなしている．

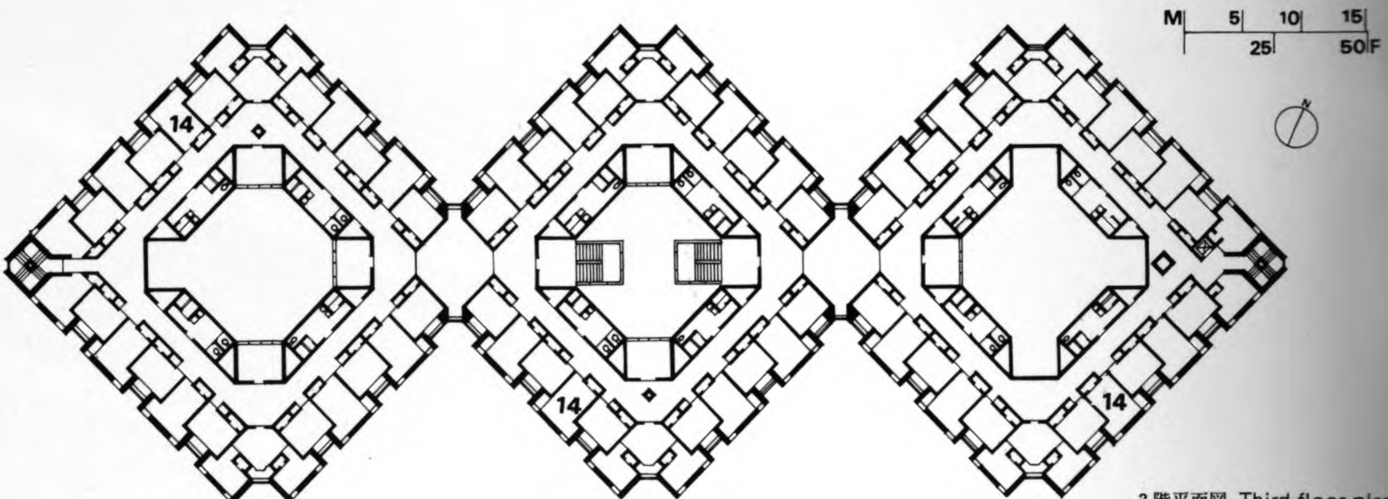
Individual rooms, disposed on a diagonal repetition to gain perimeter, make the central communal rooms lit from above. As in many of his works the private and the communal are set apart not only in scale and character but by the use of different materials and structure as well. Central areas are of concrete while the perimeter is plaster and slate over cement block. The somber quality of the major interior spaces is in striking contrast with the intricacy of the facade.



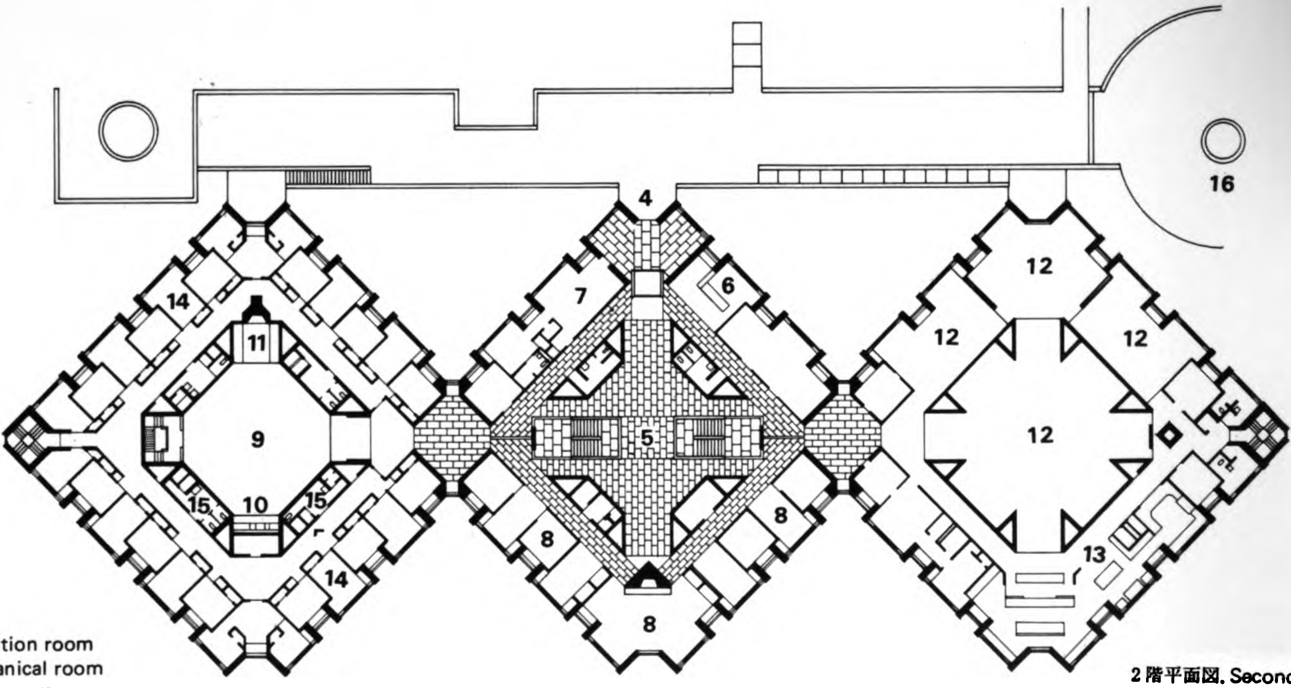
2棟が接合する部分.
One of the articulations between the diamond-shaped wings.



断面図. Longitudinal section.

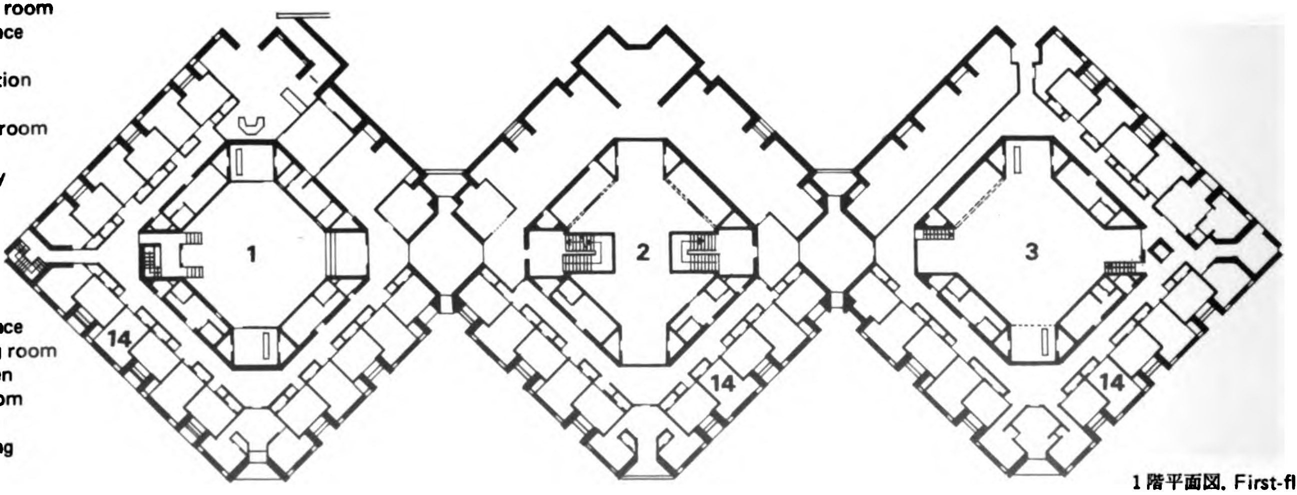


3階平面図. Third-floor plan.

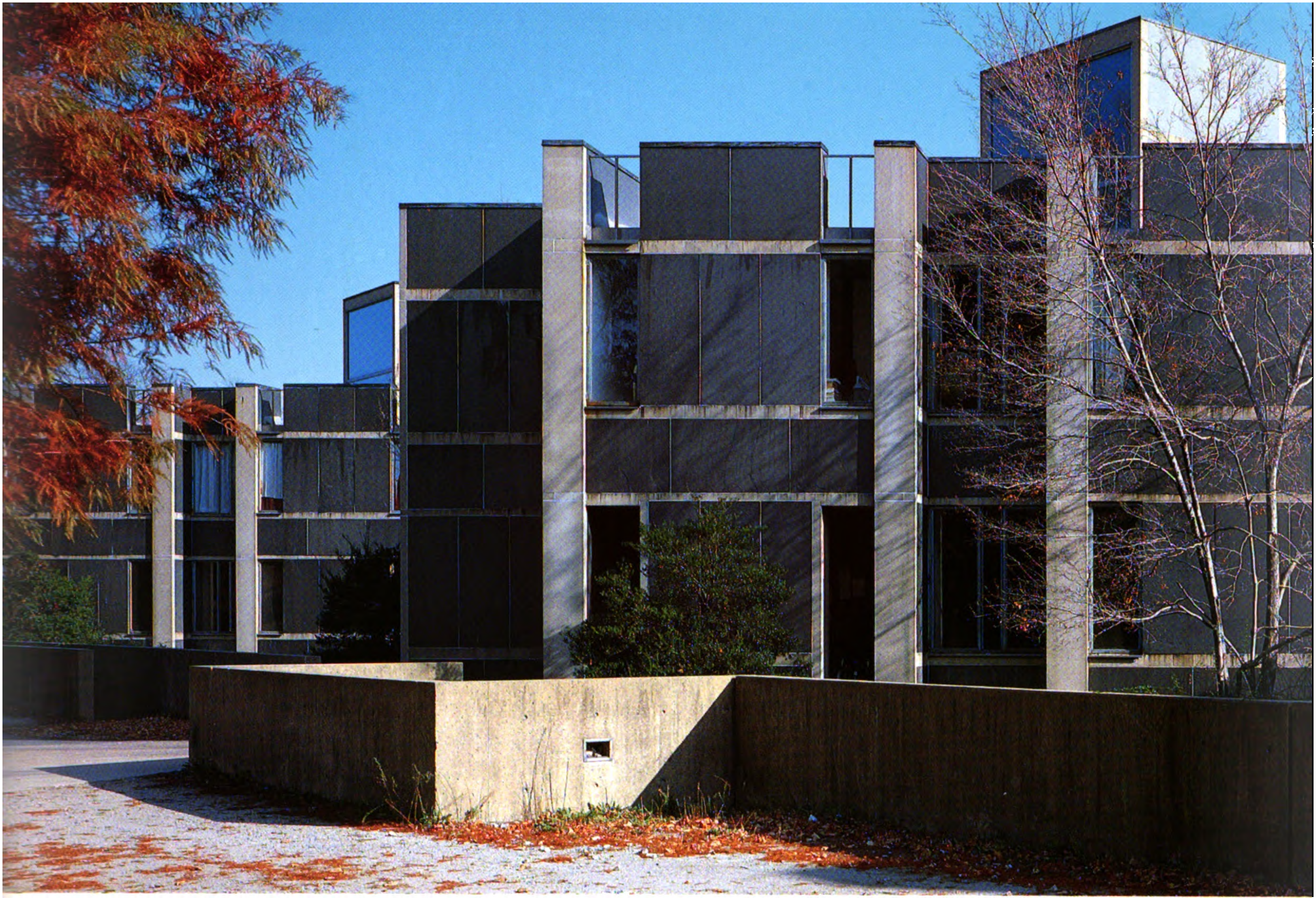


2階平面図. Second-floor plan.

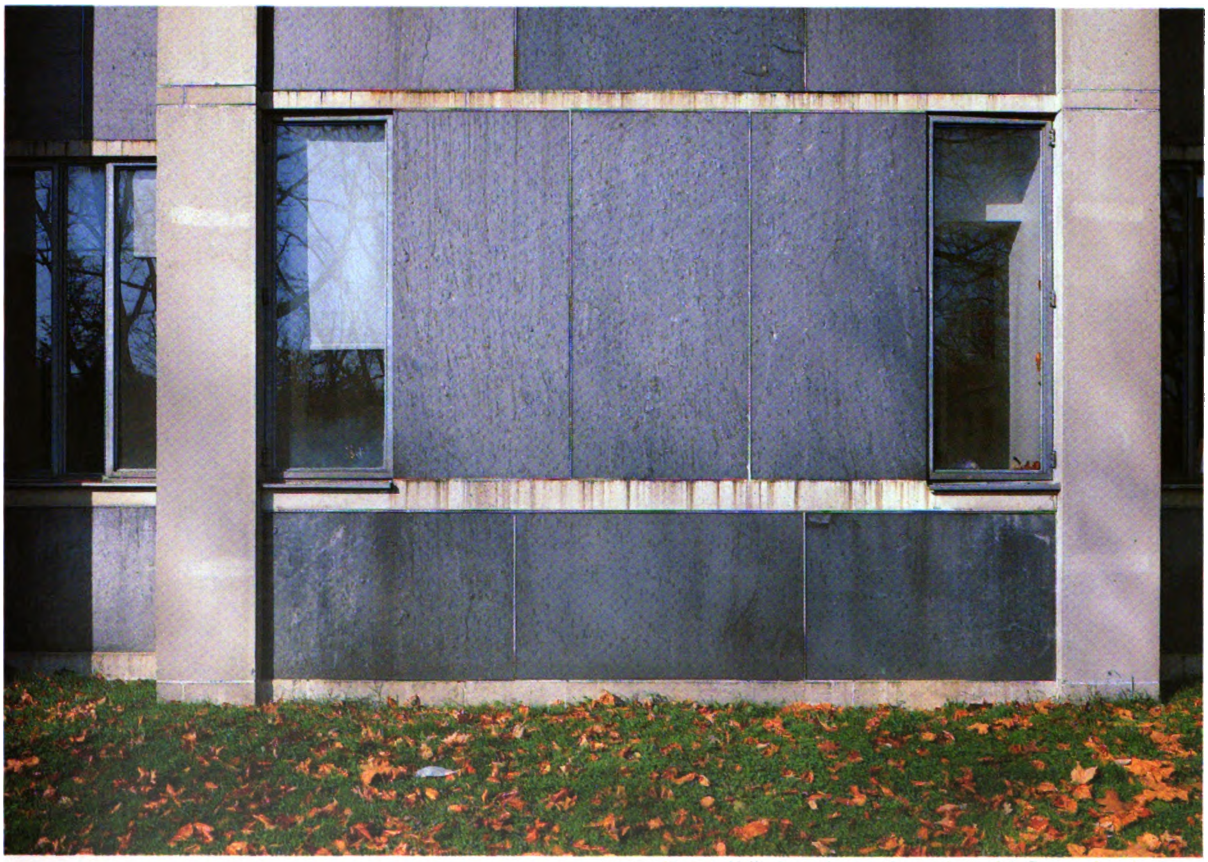
1. recreation room
2. mechanical room
3. boiler room
4. entrance
5. hall
6. reception
7. office
8. guest room
9. salon
10. pantry
11. fireplace
12. dining room
13. kitchen
14. bedrrom
15. toilet
16. parking



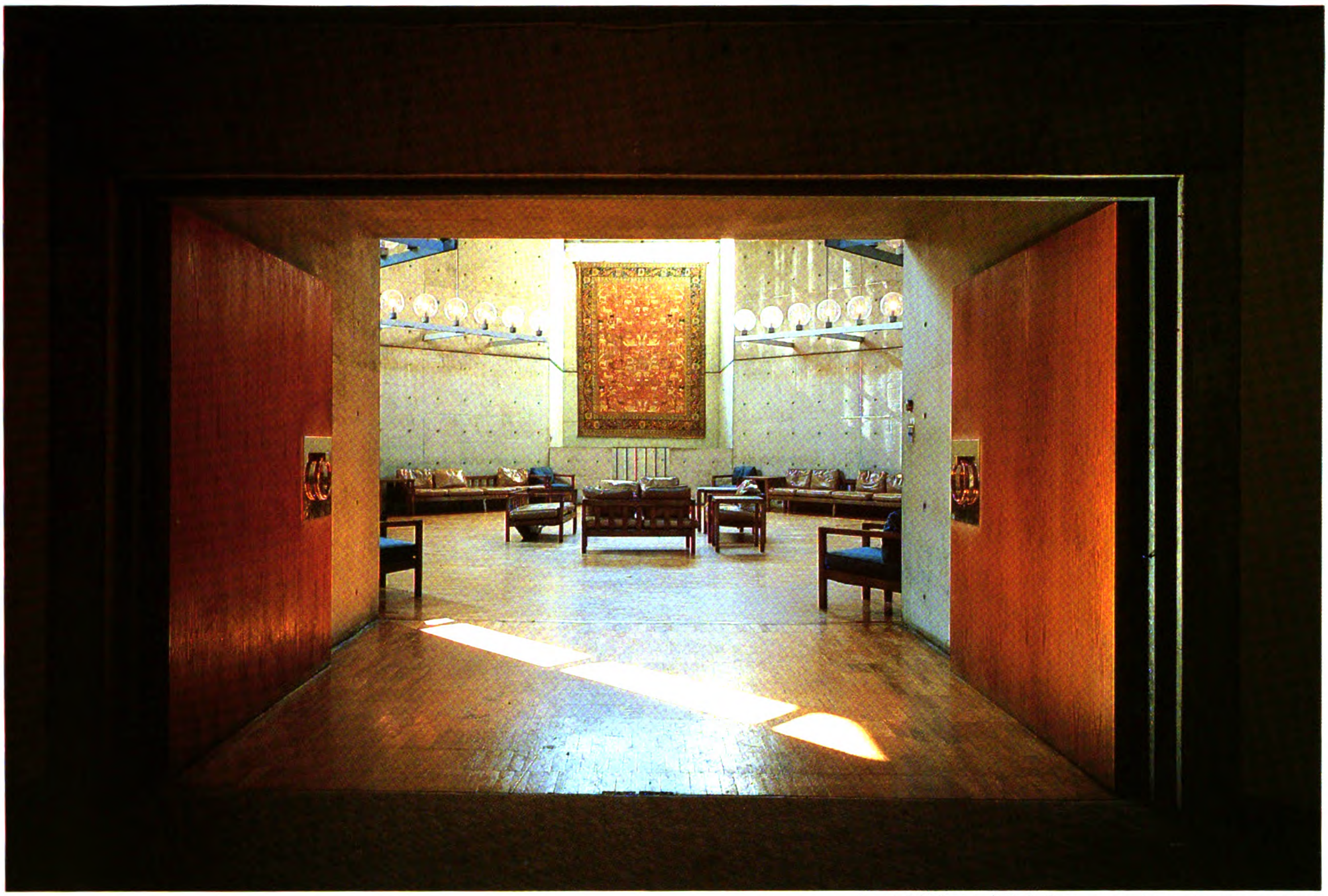
1階平面図. First-floor plan.



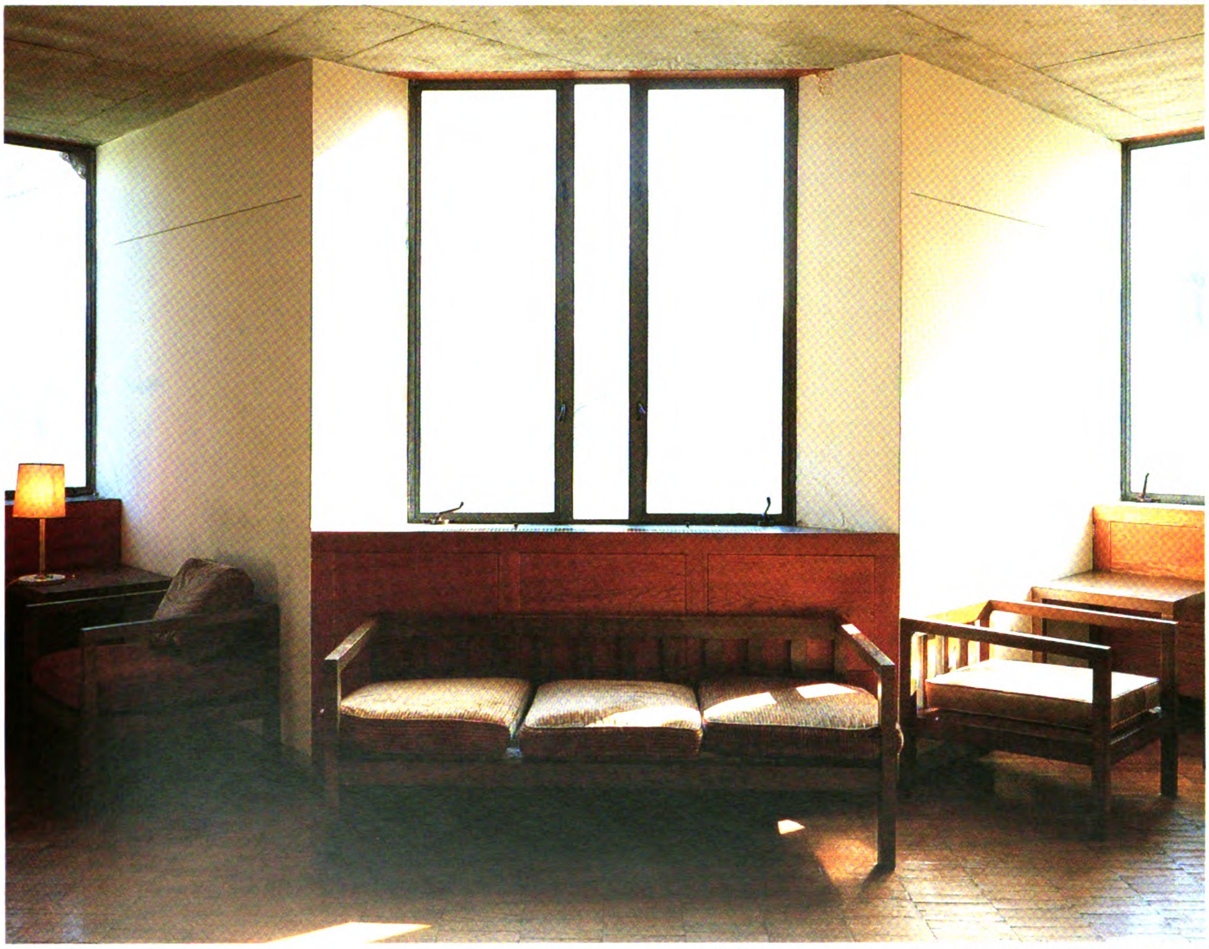
北側外観。手前はエントランスへの通路。View from the north. The entrance walk in the foreground is on the uphill side.



スレート石に覆われた外装。Exterior wall cladded with Pennsylvania slate.



ホールよりサロンを見る. Salon seen from the entrance hall.



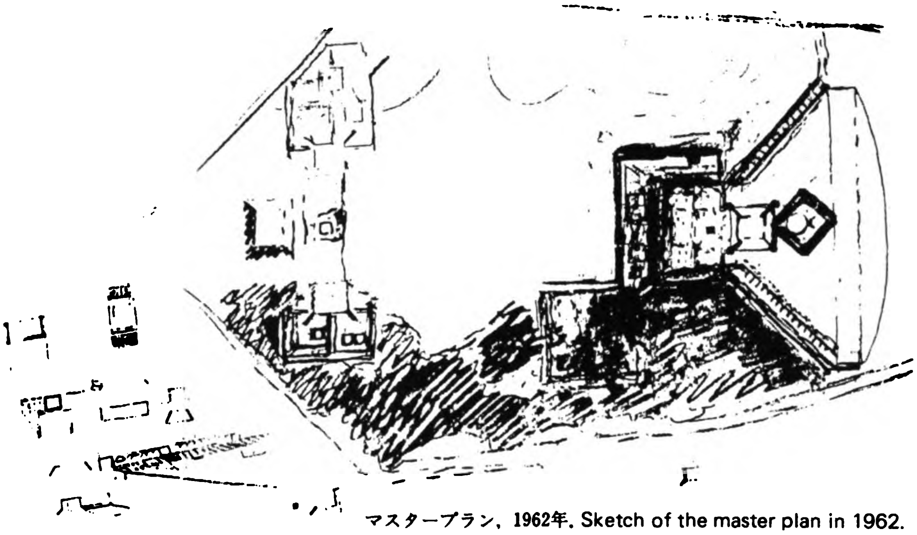
客室. Guest room on the second floor (entrance level.)

1962-74

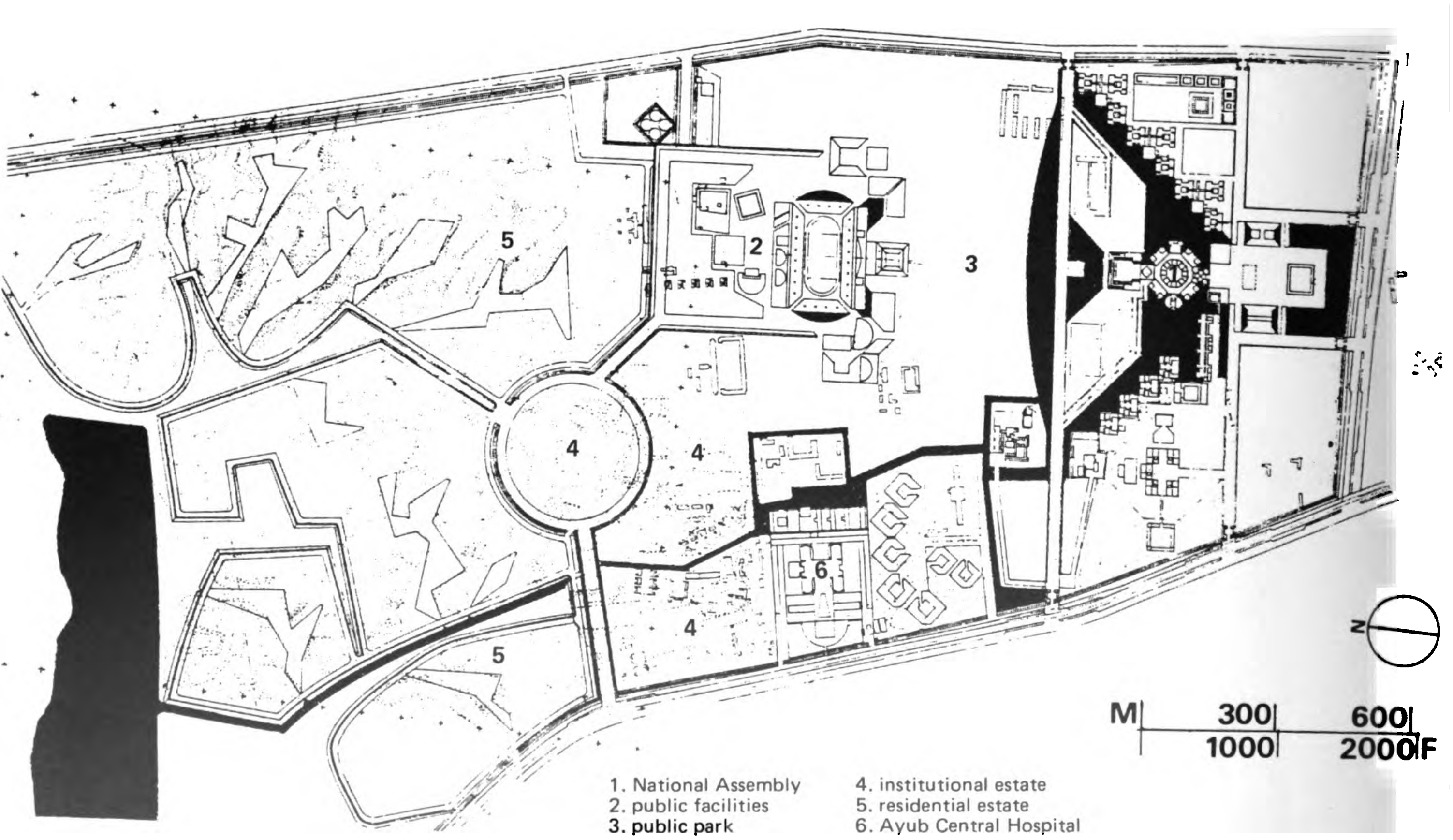
バングラデシュ国会議場

SHER-E-BANGLANAGAR NATIONAL ASSEMBLY HALL

Dacca, Bangladesh



マスタープラン，1962年．Sketch of the master plan in 1962.



マスタープラン，1964年．池と水路が明確に表現されている．
Sketch of the master plan in 1964, on which the ponds and waterways are clearly shown.

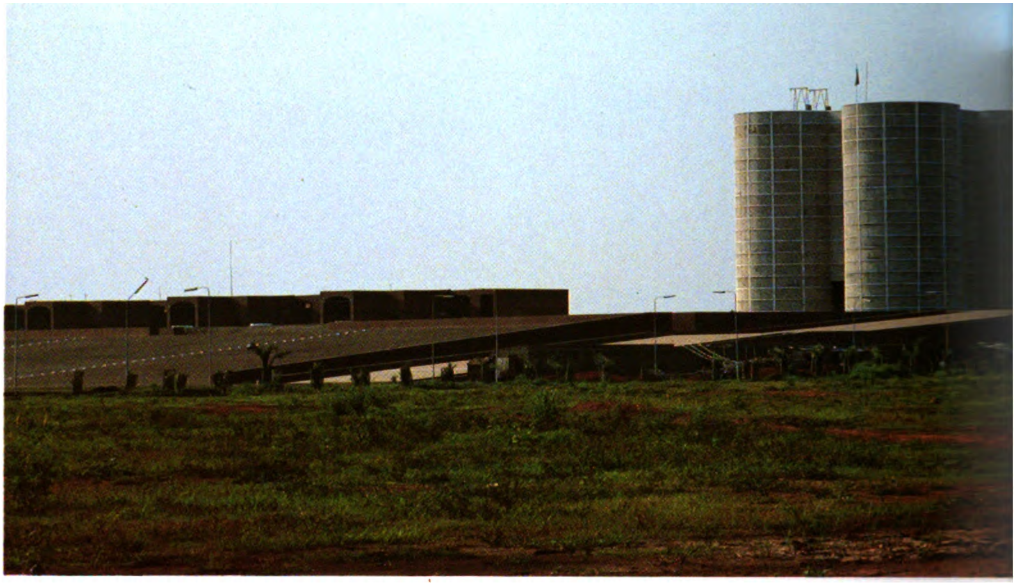
このような複合建物は「人類の公共機関」を包含すべきであると信じ，配置計画はカーンが「公共機関の砦」と呼んだものを含むまでに拡大した．すなわち，今ほとんど完成した主建物に直面して，さらに運動競技場，科学技術学校，バザール，モスク，オーディトリアムなどのような活動の場が計画に入ったのである．この施設は，伝統的に政治権力のために典型的な無関心さがのさばる哨兵線の張られた包領であるかのようではあるが，全域に生気を与えるだろう．しかし時間はこの意図した計画にかならずしも親切に応えていない．

議場には広場や，閣僚，国会議員，秘書の宿舎が付随し，外来患者の病棟がオリジナルの計画にしたがって完成している．

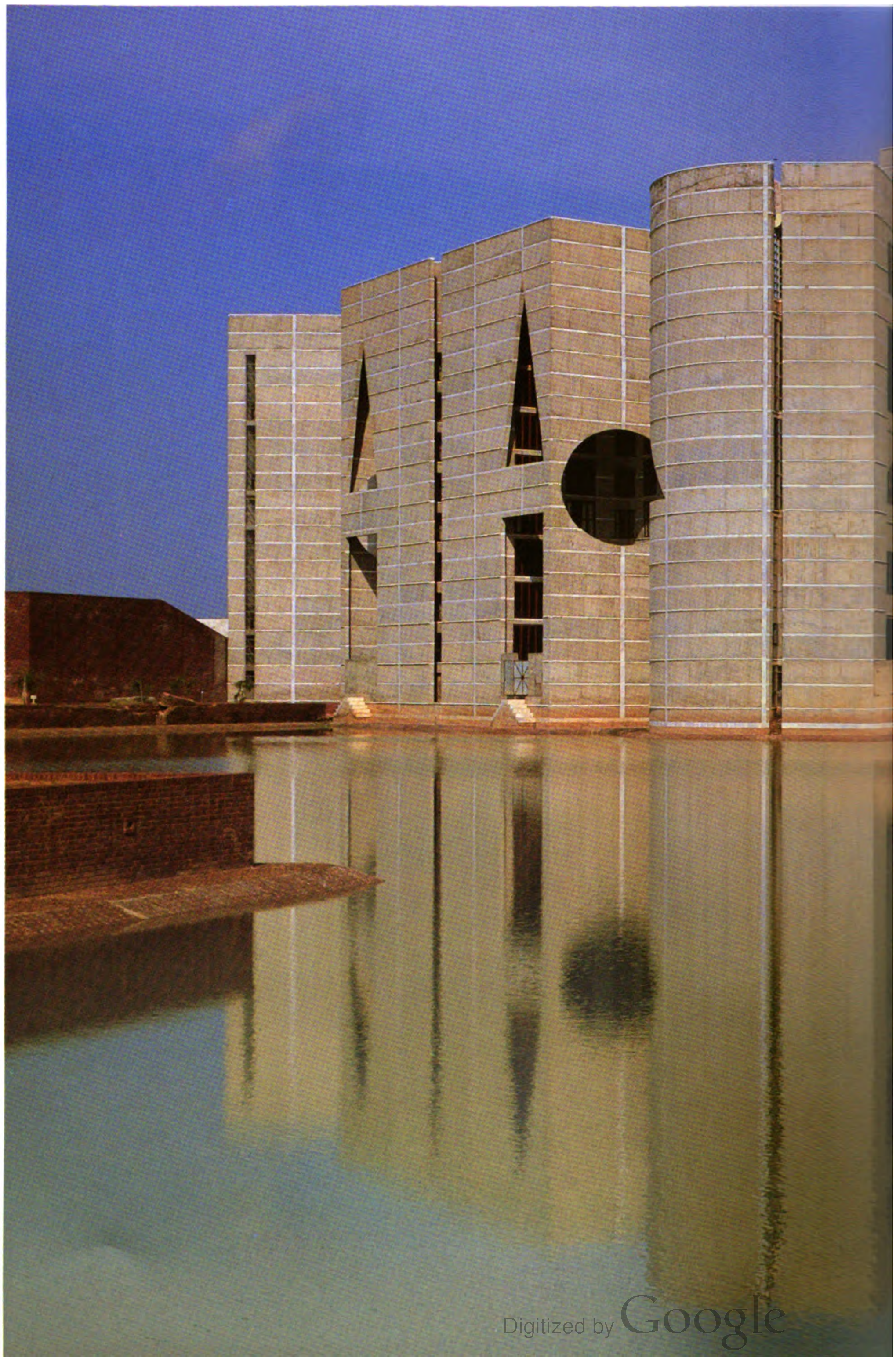
宿舎に隣接するホスピタリティー・ホールは，以前のカーン・アソシエイツ，デイヴィッド・ウイズダム＆アソシエイツによって設計され，現在建設中である．カーンが信じていたように将来のデザインは，当然バングラデシュの建築家の手に渡ると彼らも信じている．

Believing that a complex such as this should include the "institutions of man," the site plan grew to include what Kahn called the "Citadel of Institutions" facing the now nearly complete capital complex and containing such activities as a sports stadium, school of art and science, a bazzar, mosque, auditorium, and so on. This would have given life to the whole area which, traditionally, would have been a cordoned enclave within which government power resides with typical aloofness. Time was not kind to this intention.

The Assembly Building with its plazas, Hostels for the Ministers and Members of the Assembly and the Secretariat, and the Out-patient Department of the Hospital have now been completed as originally designed. Hospitality Hall, adjacent to the Hostels, was designed by former Kahn associates, David Wisdom & Associates, and is about to go into construction. They believe, as Kahn did, that future design should be in the hands of Bangladesh architects.

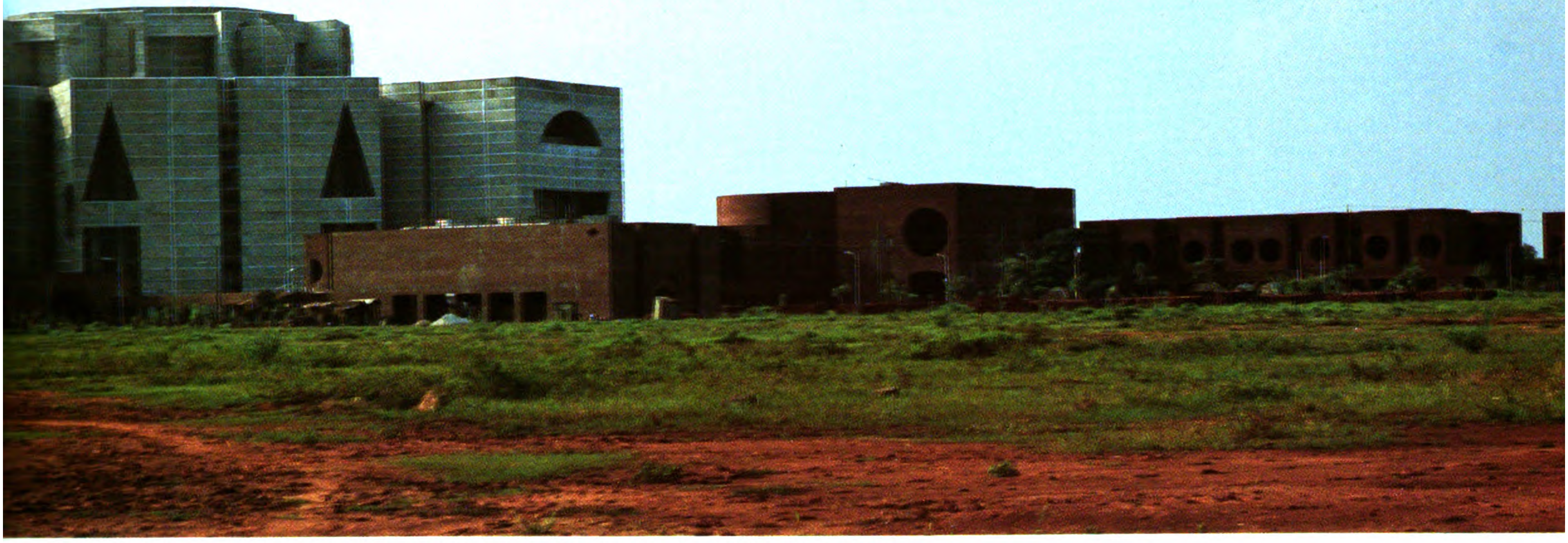


東側全景．右側は国会議員の宿舎．

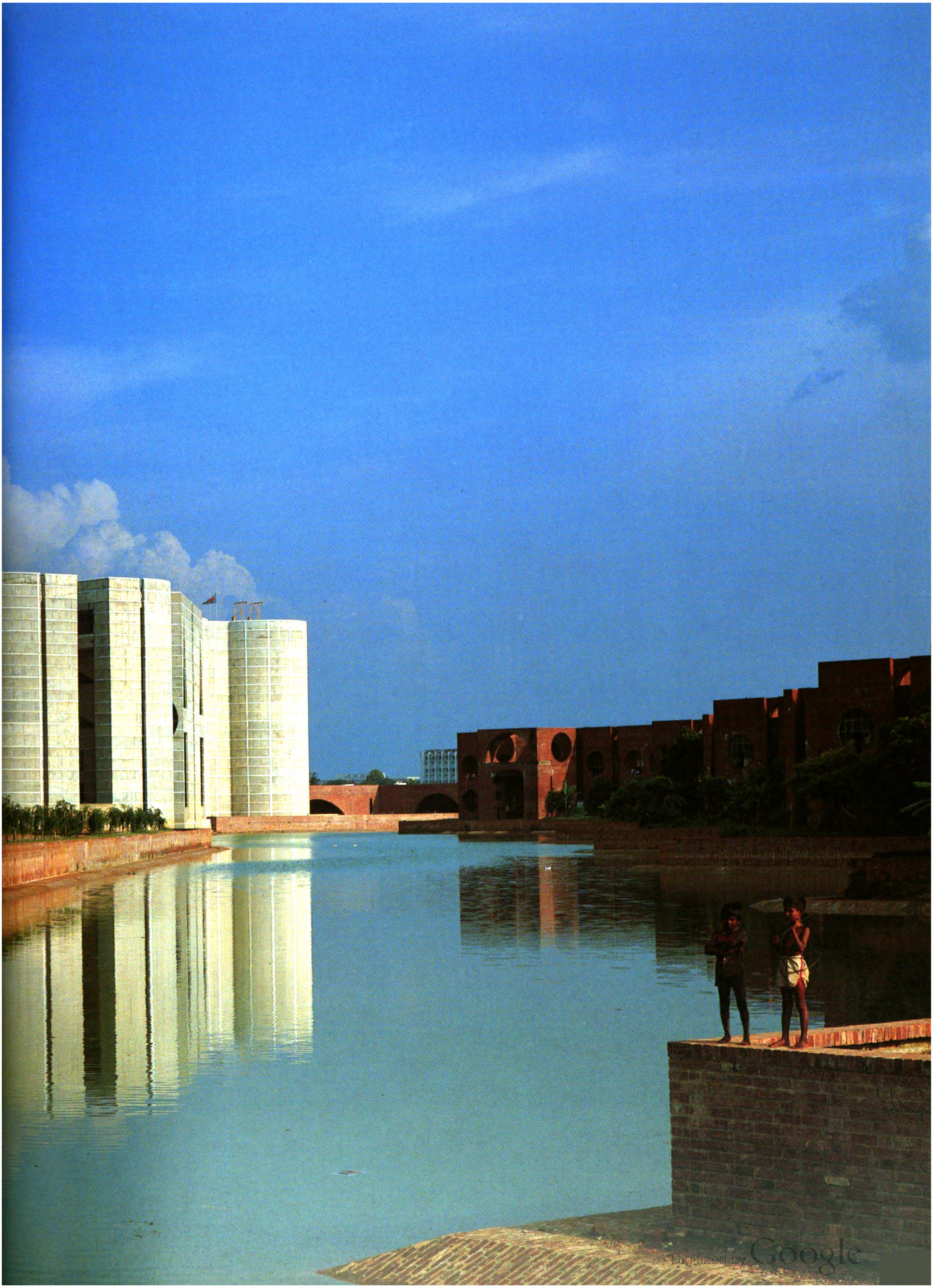


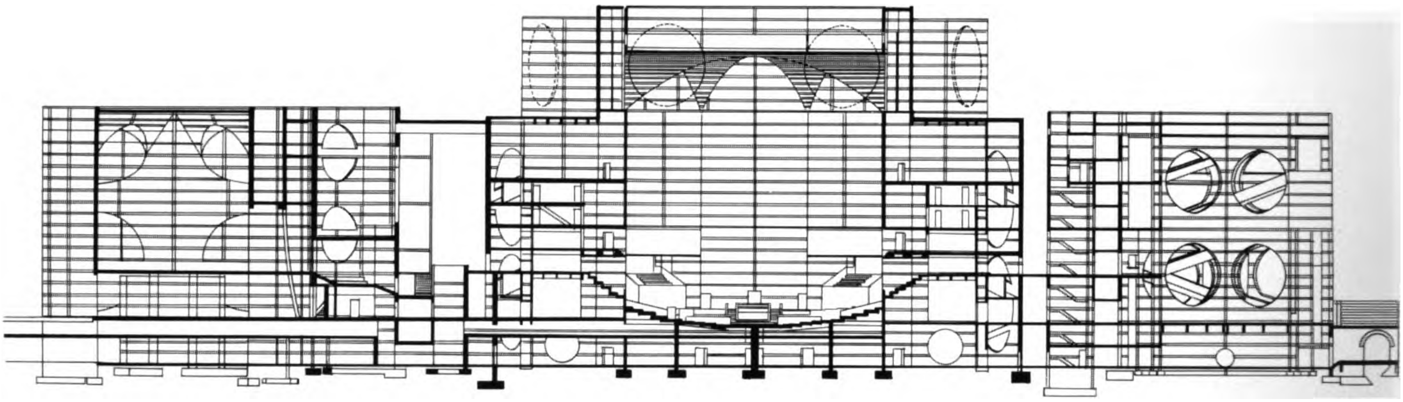
西から見る．議場が湖面に浮んで見える．右側は閣僚の宿舎．

View of the National Assembly from the west. It looks like a citadel floating on the surface of the lake. Cabinet ministers' housing on the right.

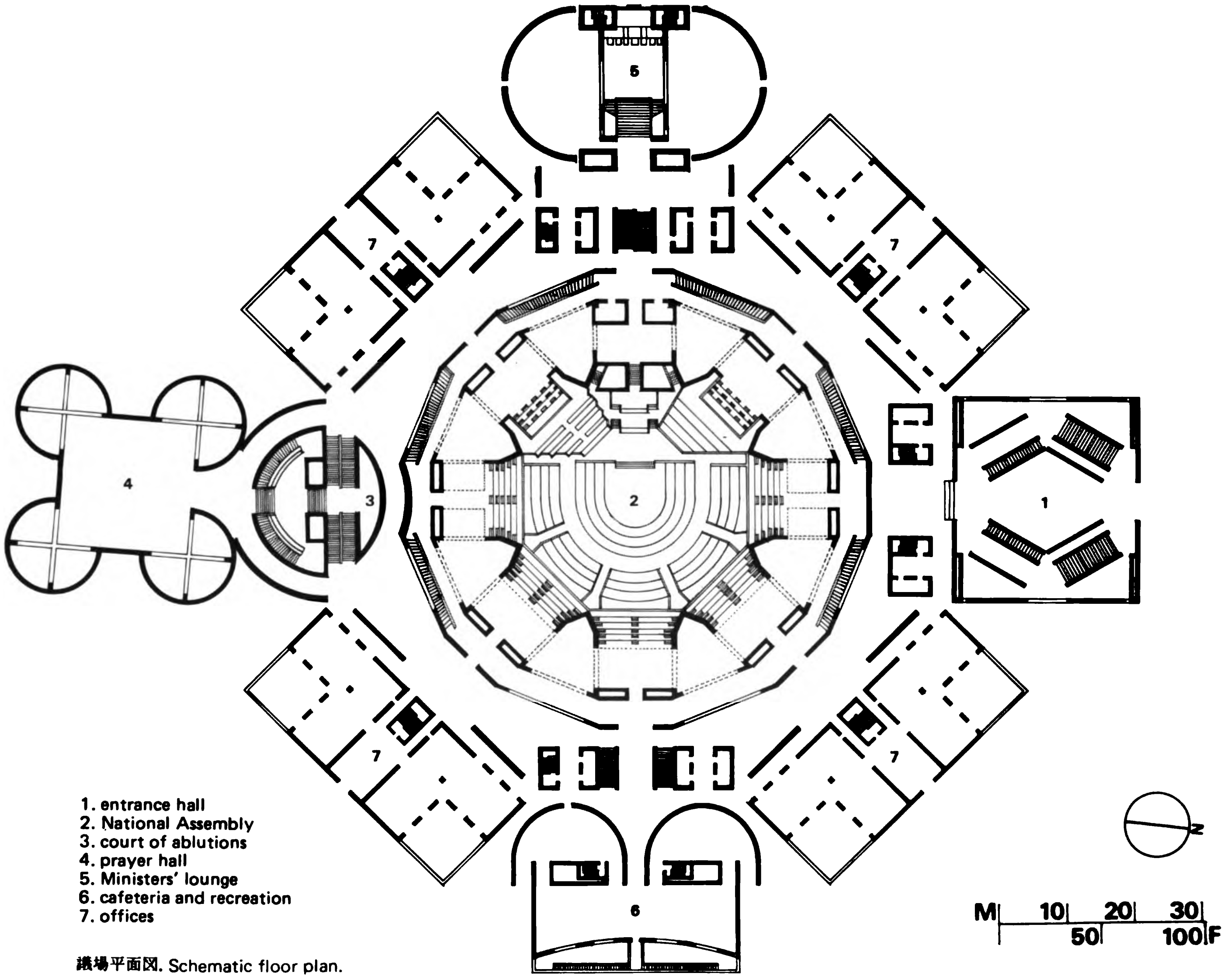


General view from the east. Housing for the mambers of the National Assembly on the right.



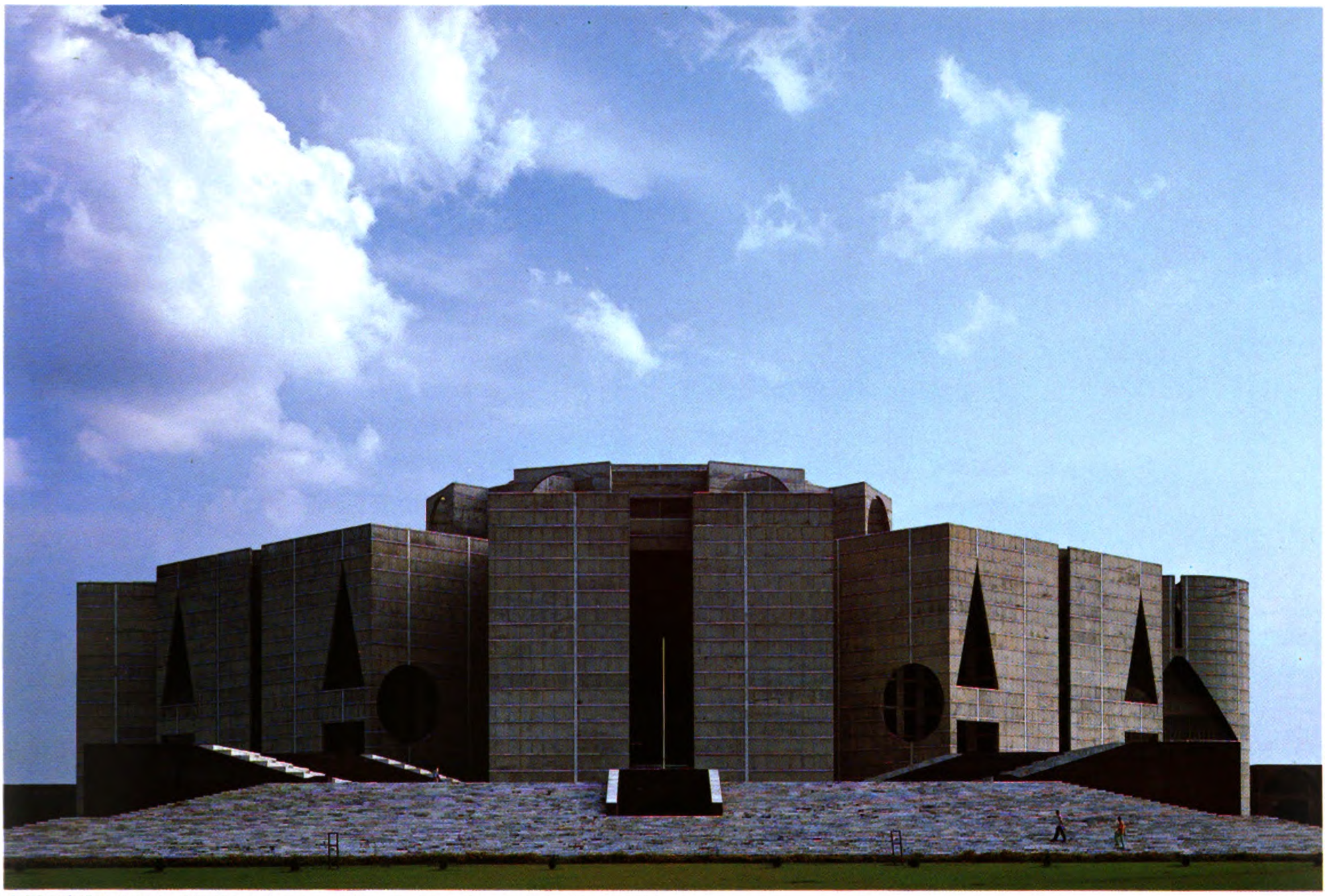


南北断面図. North-south section.



1. entrance hall
2. National Assembly
3. court of ablutions
4. prayer hall
5. Ministers' lounge
6. cafeteria and recreation
7. offices

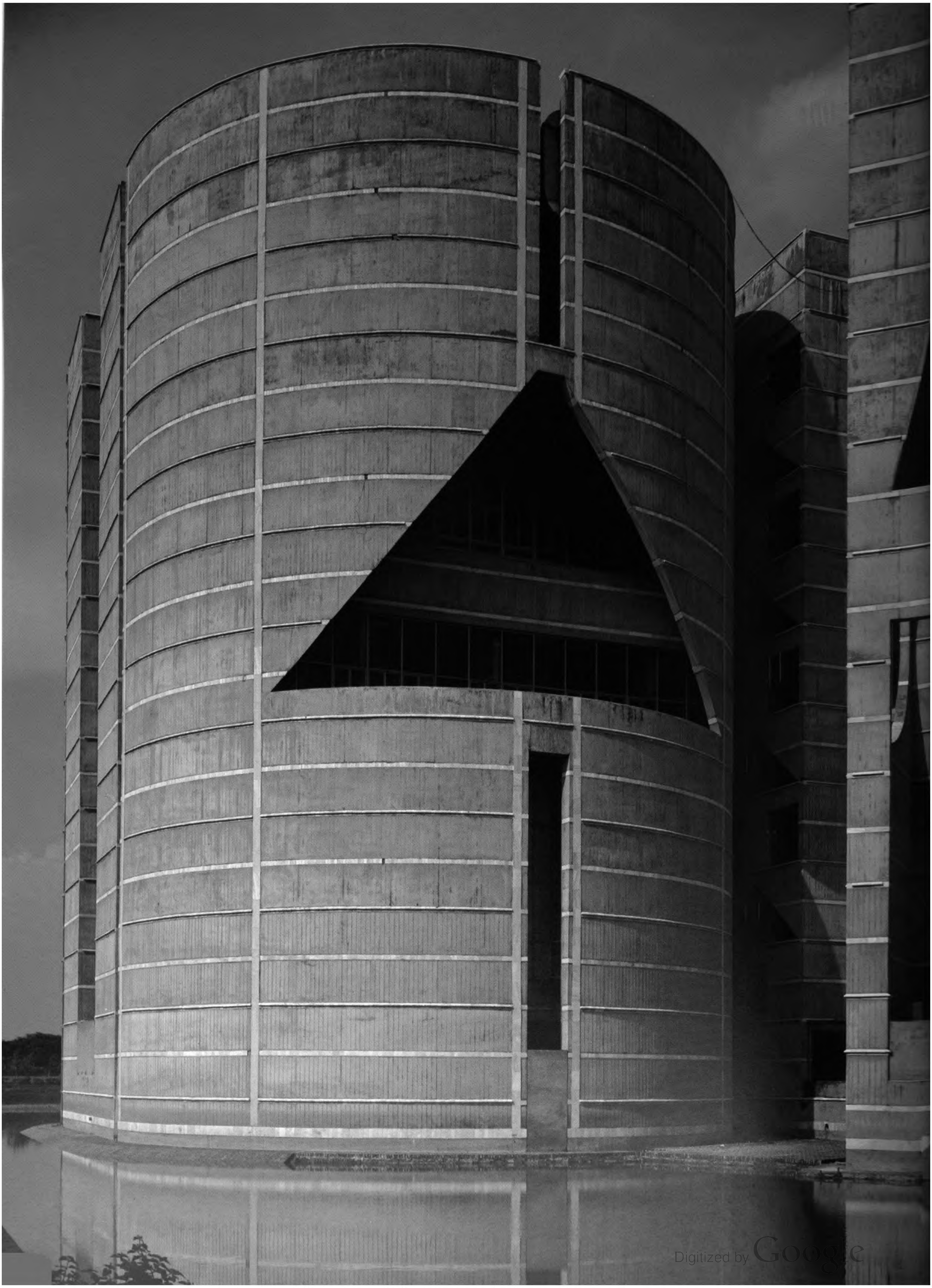
議場平面図. Schematic floor plan.

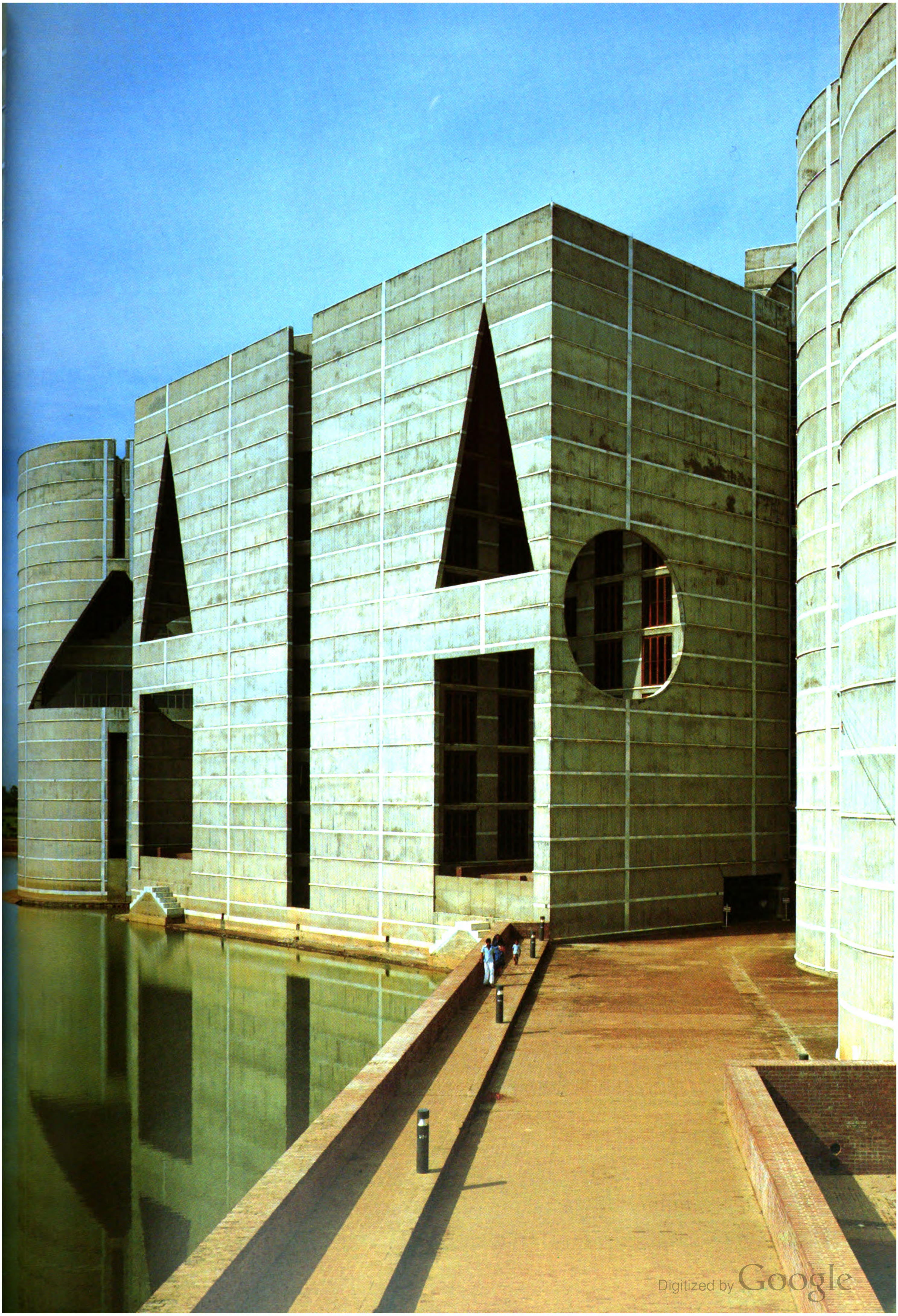


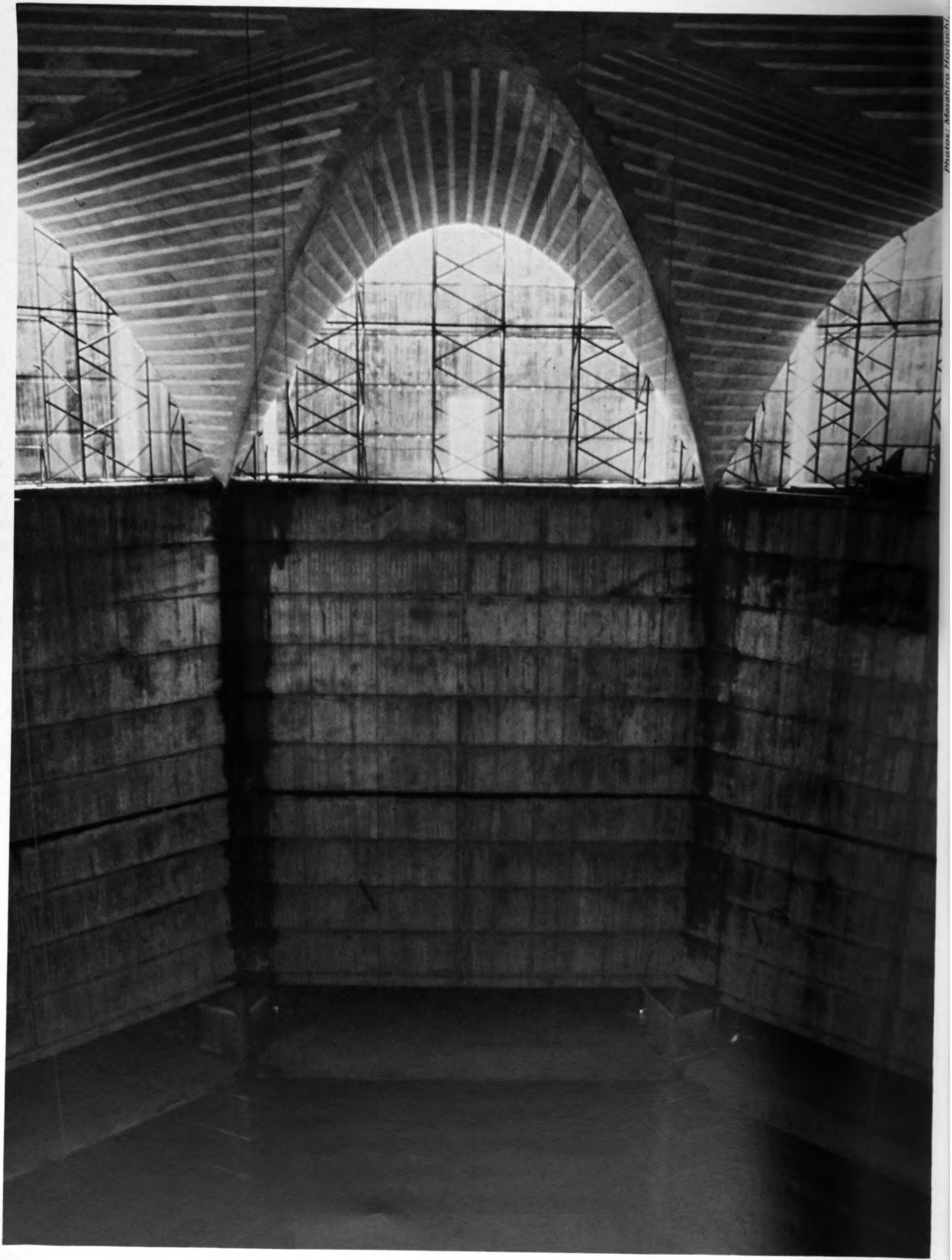
北側の広場より見る．表面のエントランス手前はプレジデンシャル・プラザ．階段は大理石．
Main facade seen from the north. The Presidential Plaza in front of the entrance is spread over with marble.

Photo: Masahiro Horiuchi.

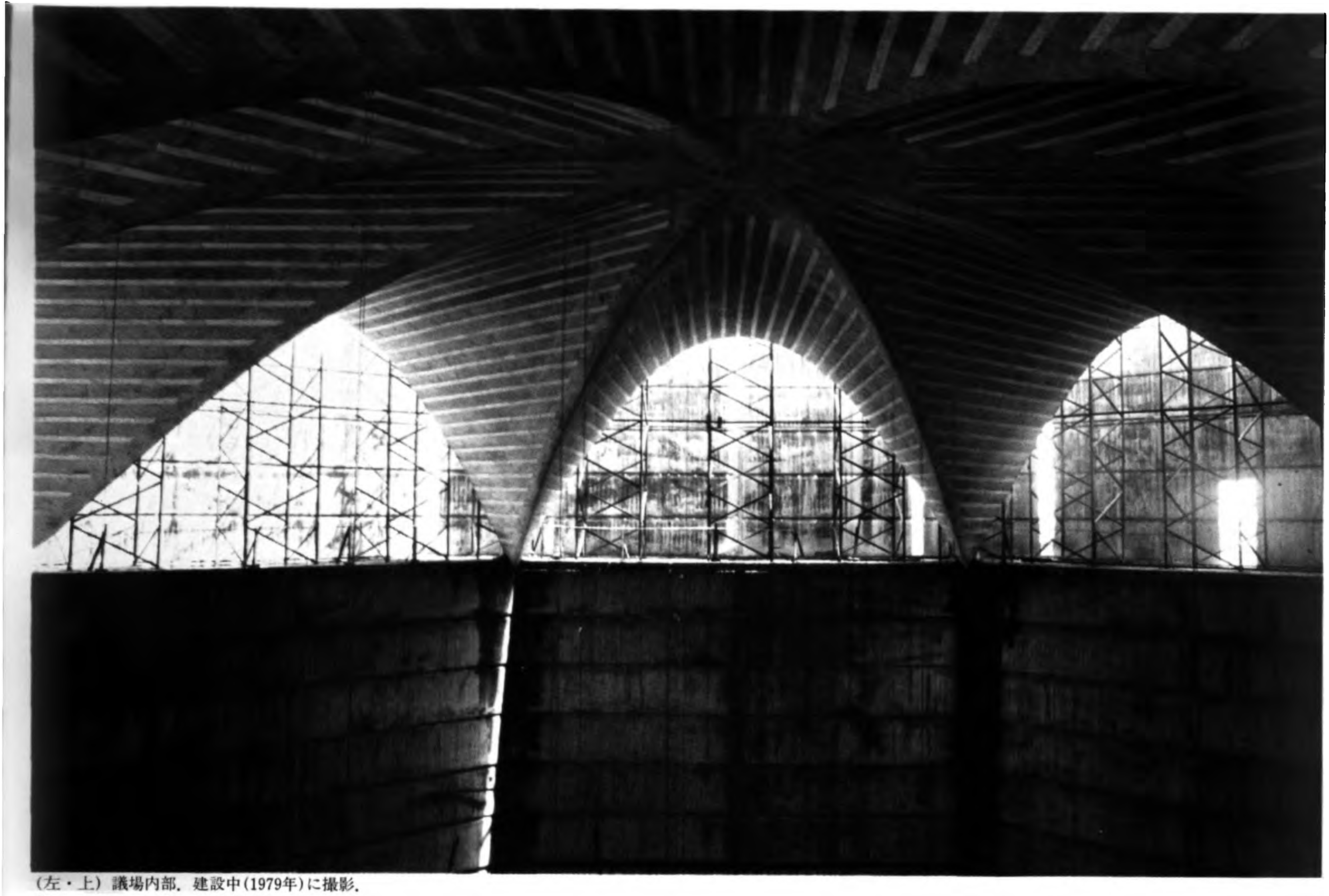
プレジデンシャル・プラザの一部．大理石を敷きつめたステップ．（次頁）議場を取り囲む諸舎の外装ディテール．
Part of the steps of the Presidential Plaza. (overleaf) Exterior of the offices, lounge and prayers' hall belong to the assembly.



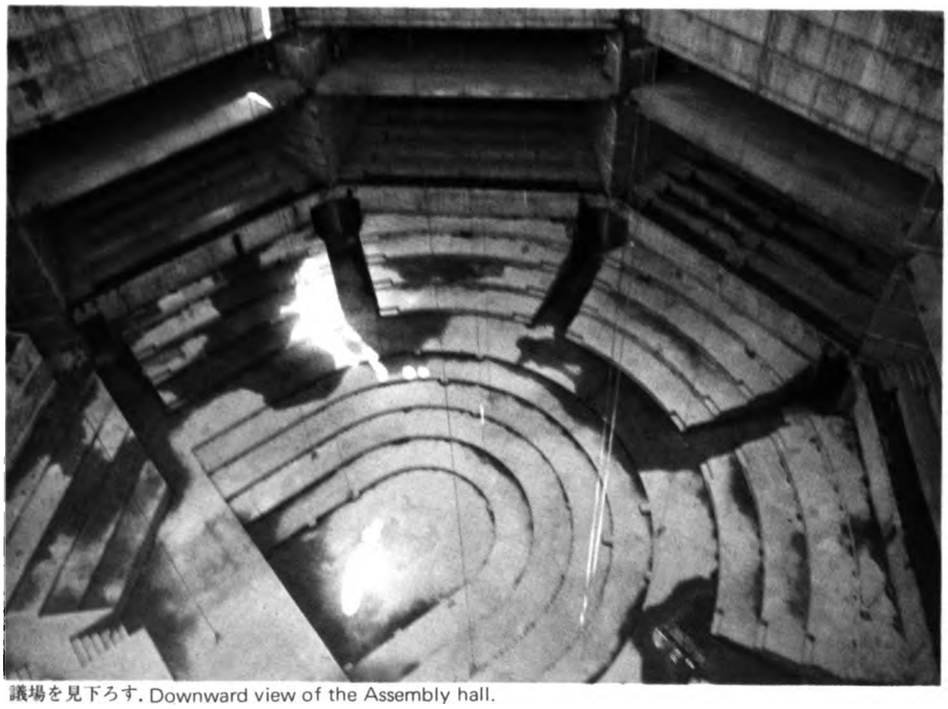




Photos: Masahiro Horiuchi.



（左・上）議場内部．建設中（1979年）に撮影．
(left and top) Interior of the National Assembly. These pictures were taken in 1979.



議場を見下ろす．Downward view of the Assembly hall.

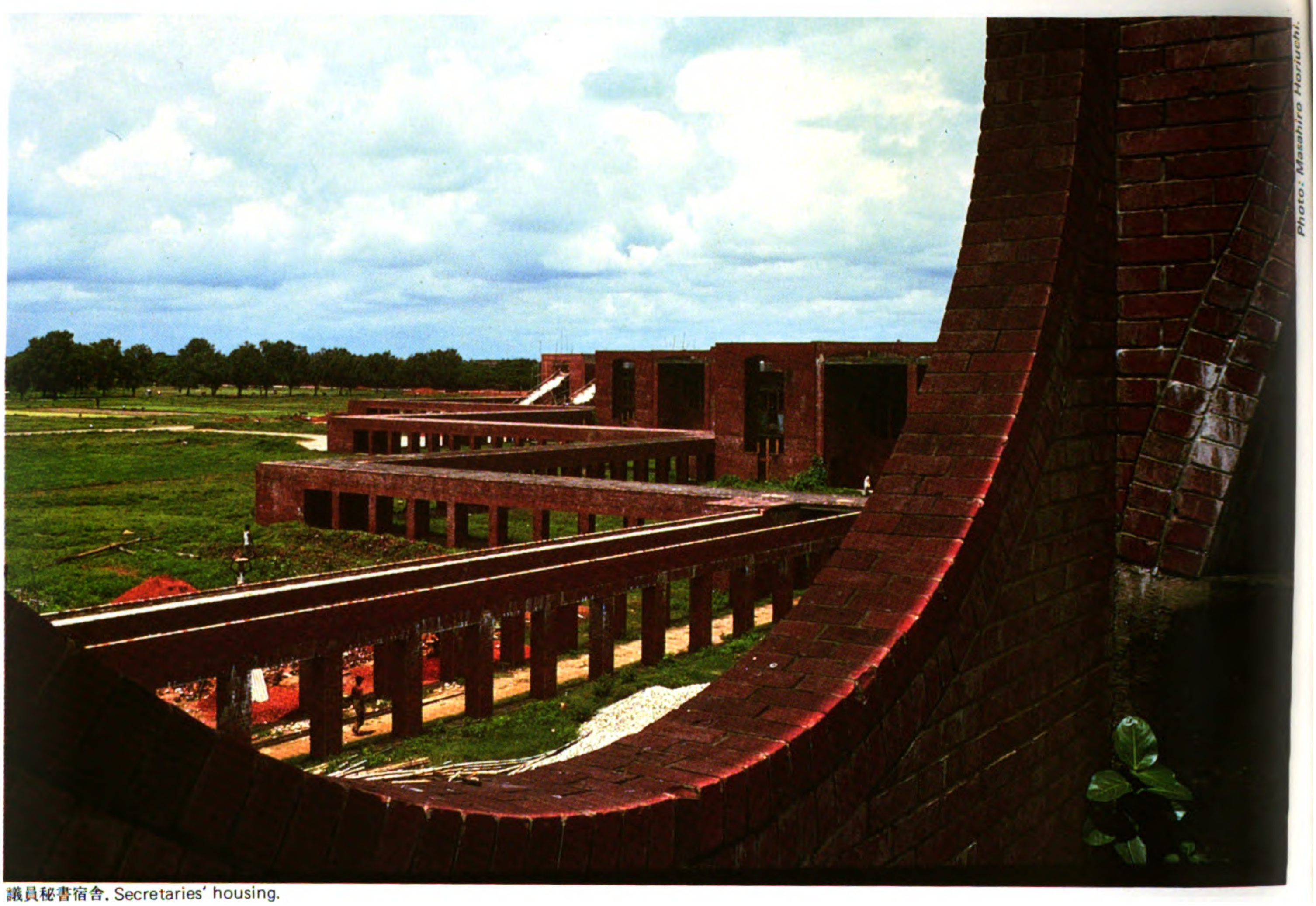
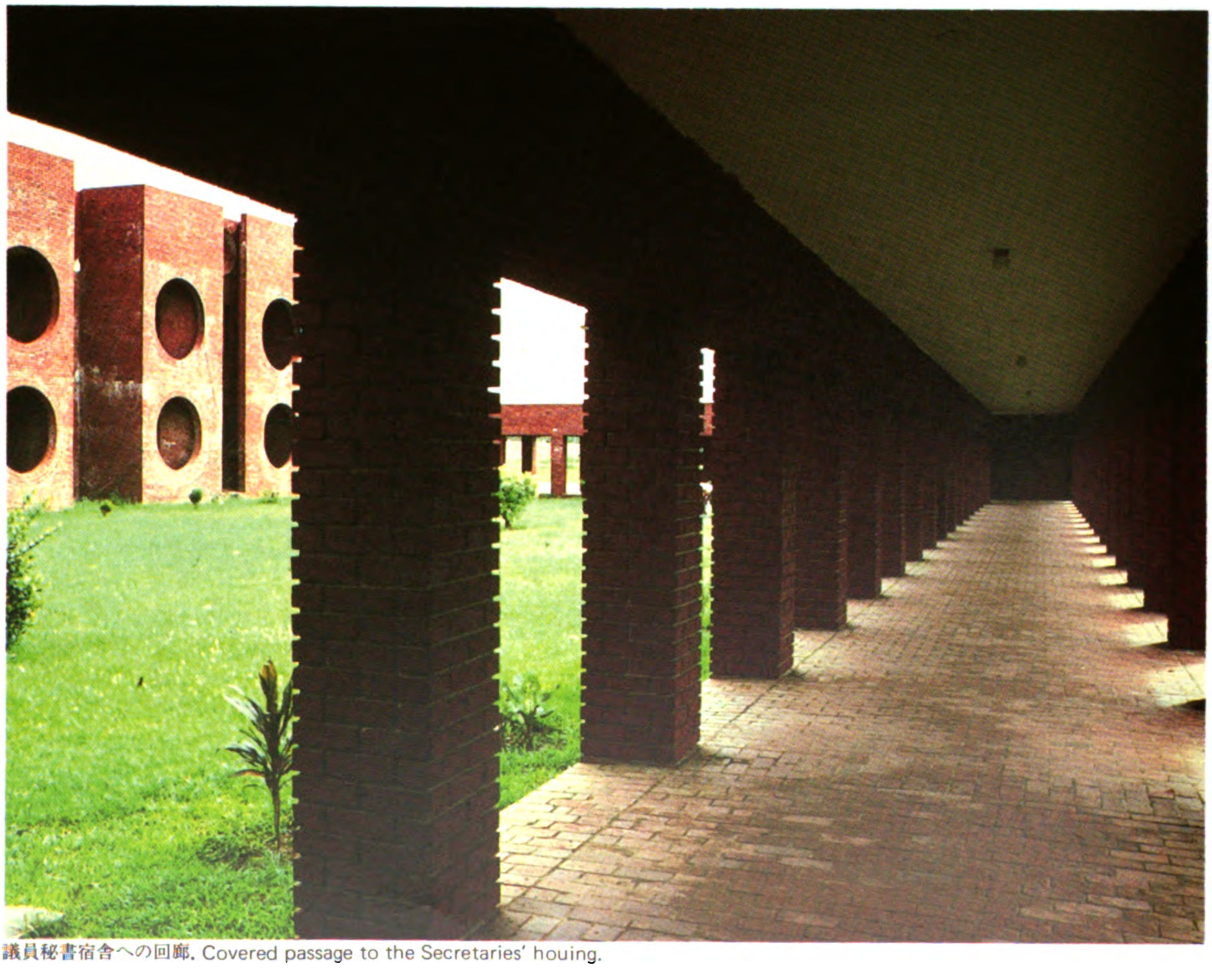
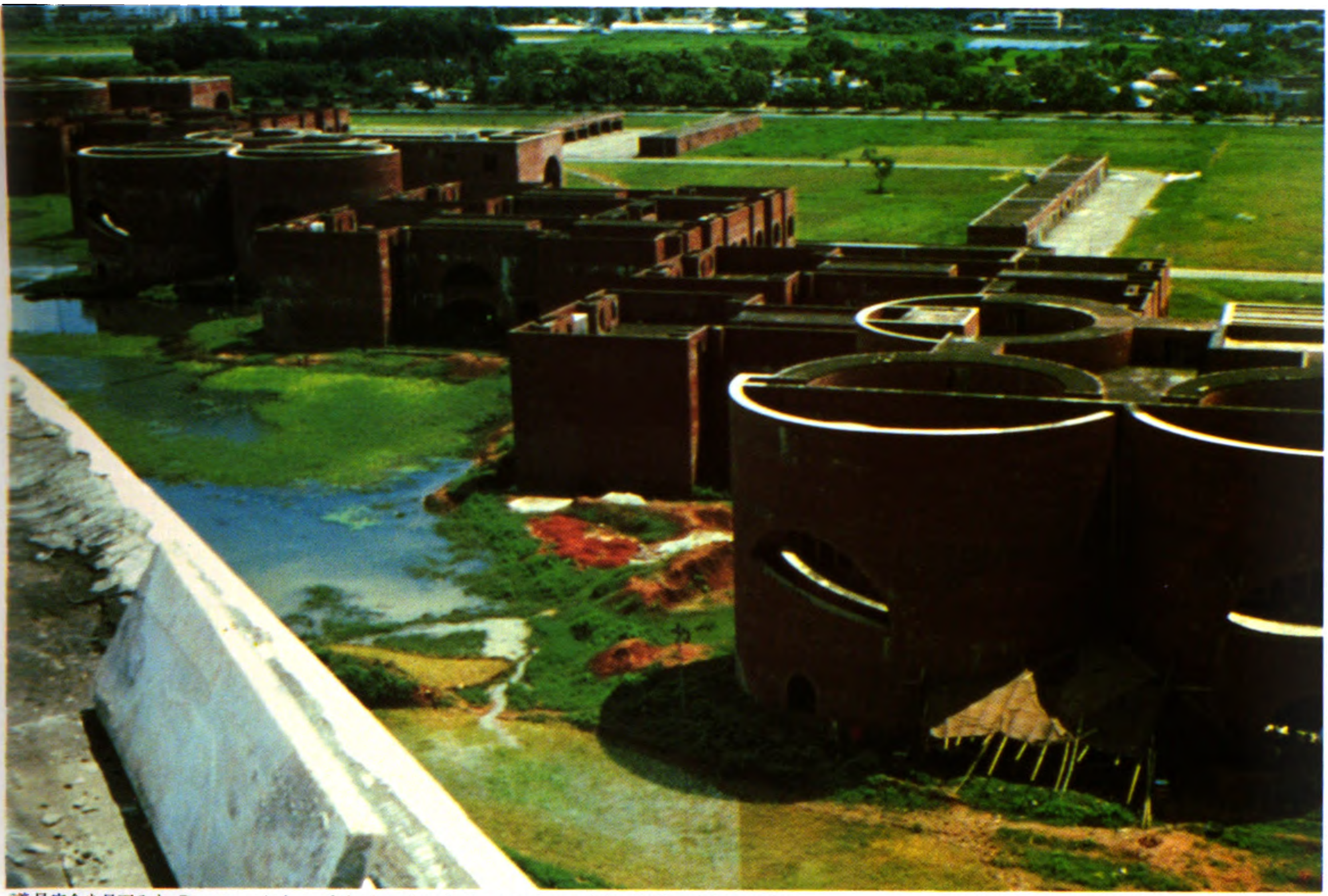


Photo: Masahiro Horiuchi.

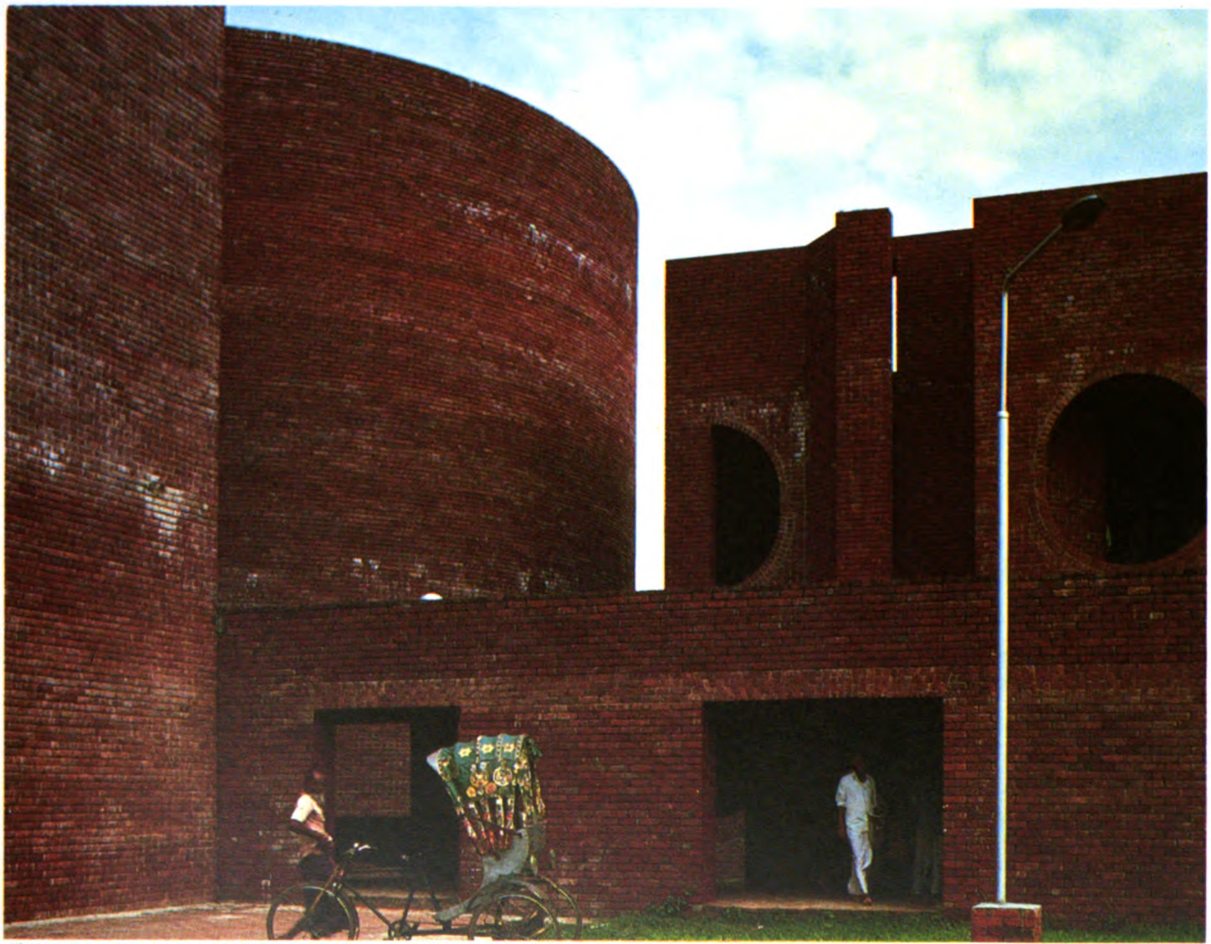
議員秘書宿舎. Secretaries' housing.



議員秘書宿舎への回廊. Covered passage to the Secretaries' houing.



議員宿舎を見下ろす. Downward view of the housing fo the mambers of the National Assembly.



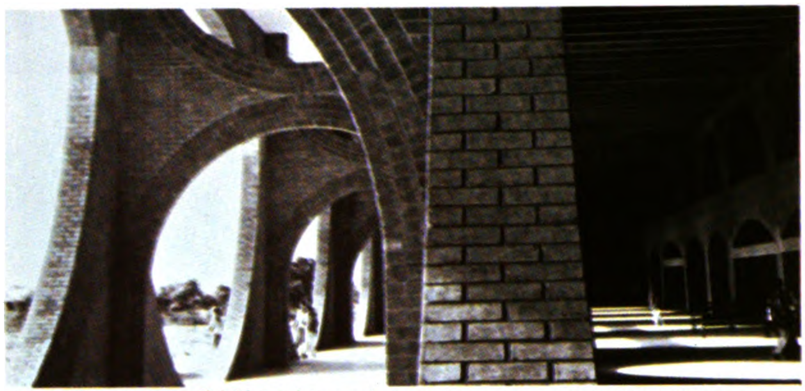
議員宿舎の一部. Part of the houses of the members of the National Assembly.

1962-74

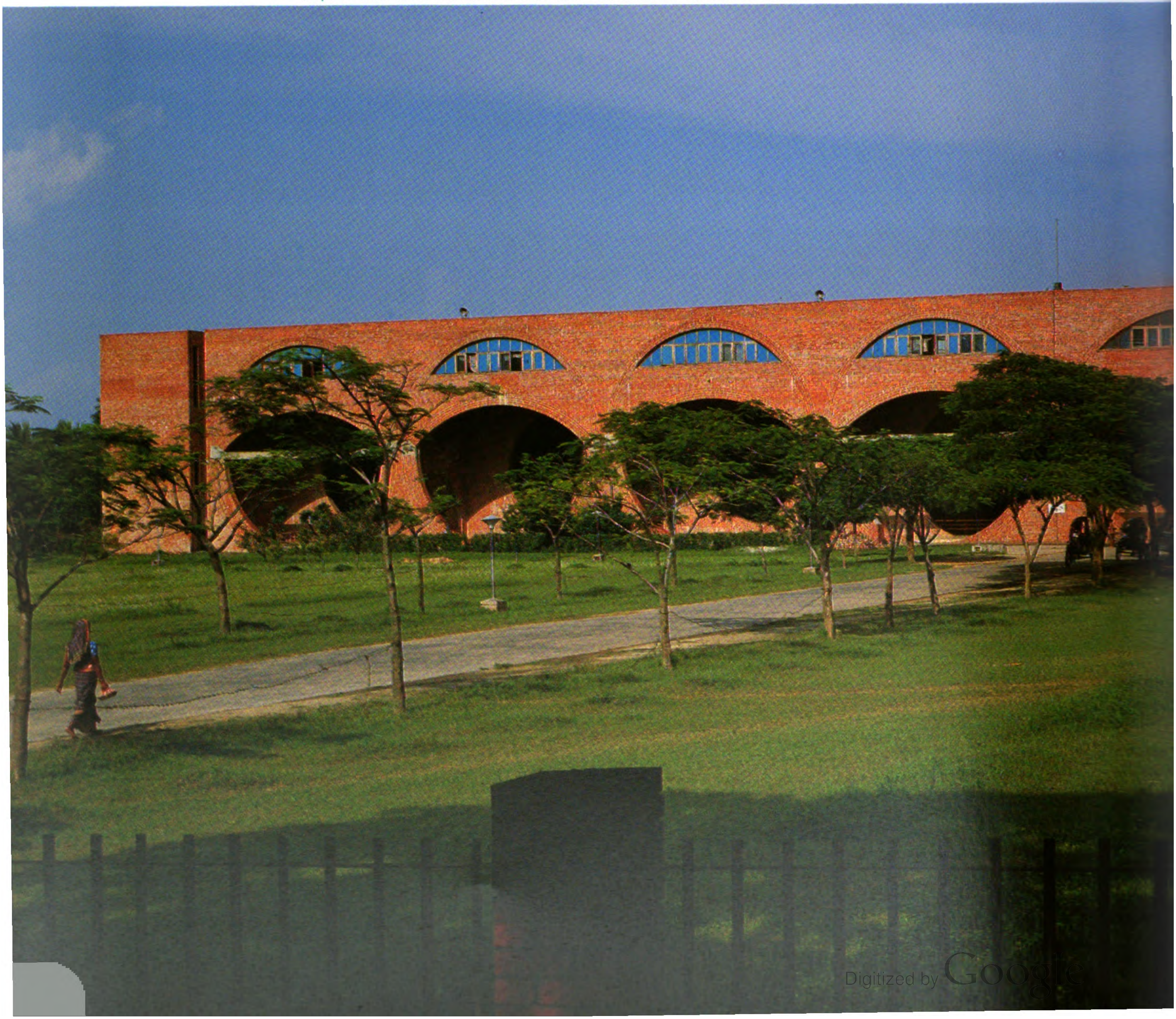
アユブ国立病院

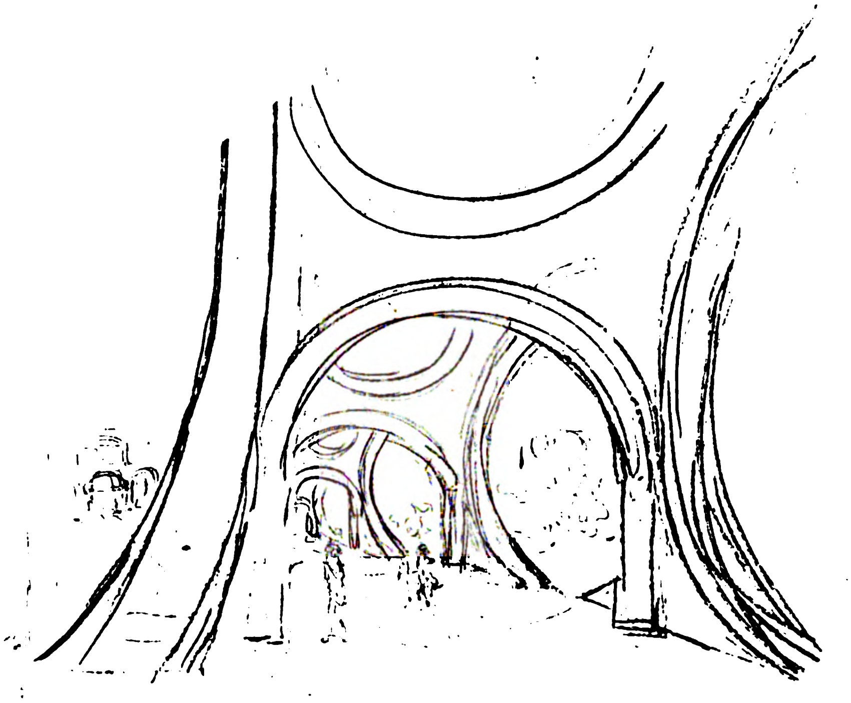
SHER-E-BANGLANAGAR AYUB NATIONAL HOSPITAL

Dacca, Bangladesh

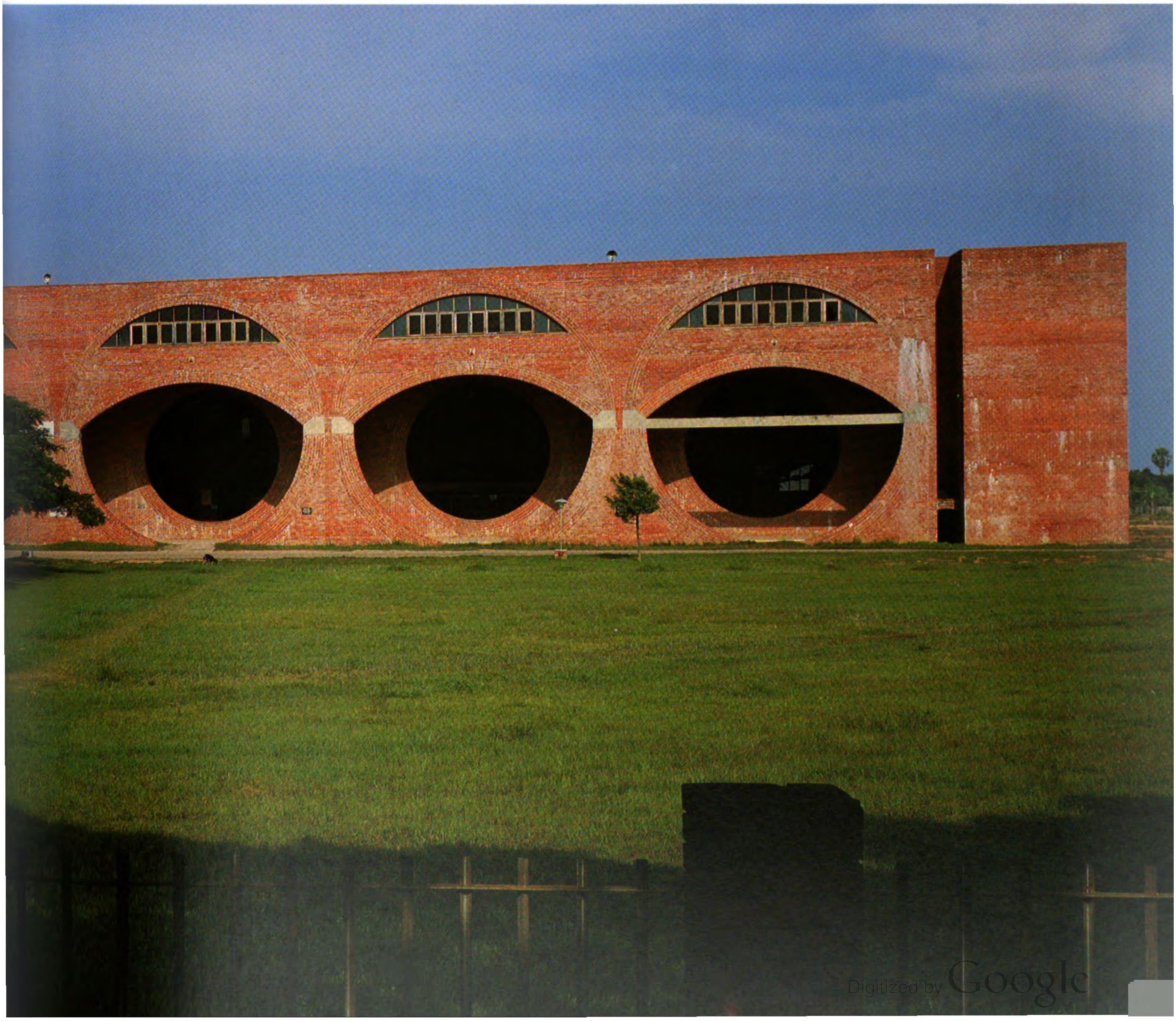


(上) 左はアーケード，壁を隔てて右にエントラス・ホールを見る.（下）西からの全景.
(top) Arcade on the left and the entrance hall. (below) General view from the west.



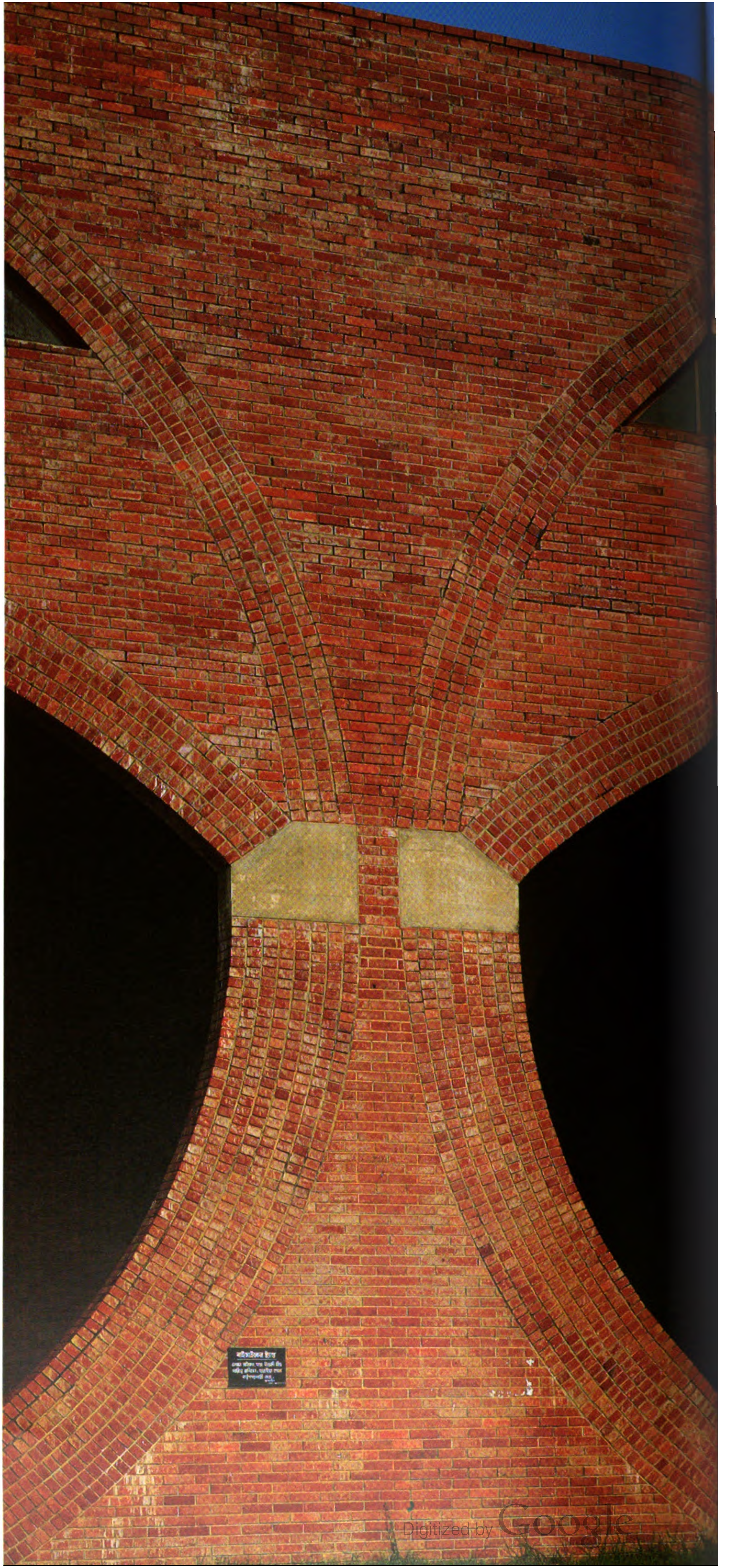


スケッチ．外来患者のエントランス・ホール．Sketch of the entrance hall for the outpatients.



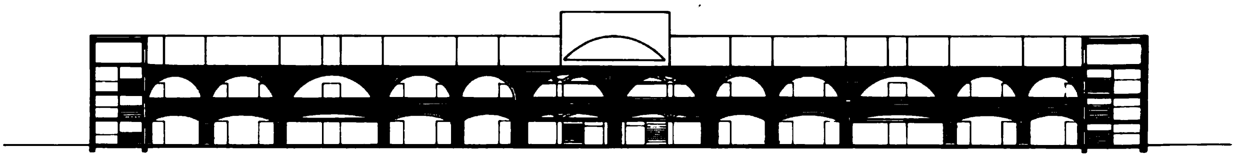
より大きな中央病院の役割を果すものとしてデザインされ，建設されたのだが，この建物はまた，戦争終結に伴う負傷者のために整形外科の病院としても役立っている．上部の窓は増築に応じられるようになっている．屋根はより大きな病院の歩廊になることを意味している．基礎はそのために対応するようにつくられている．全体計画は，大きな開口のあるポーチから待合室，ナース・ステーション，予約コーナー，治療室へと層を成して内部へと引き込んでいる．

Designed and built as part of the larger central hospital complex, this building serves also as the orthopedic hopital as a result of the war. The upper story windows at the front was put in to accommodate this expansion. Its roof is meant to serve as the ambulatory for the larger hopital for which the foundation is in place. The general plan proceeds inwards from the porch with its great openings to the waiting room, the nurses' station and appointment area, and to the treatment clinics in a layered fashion.



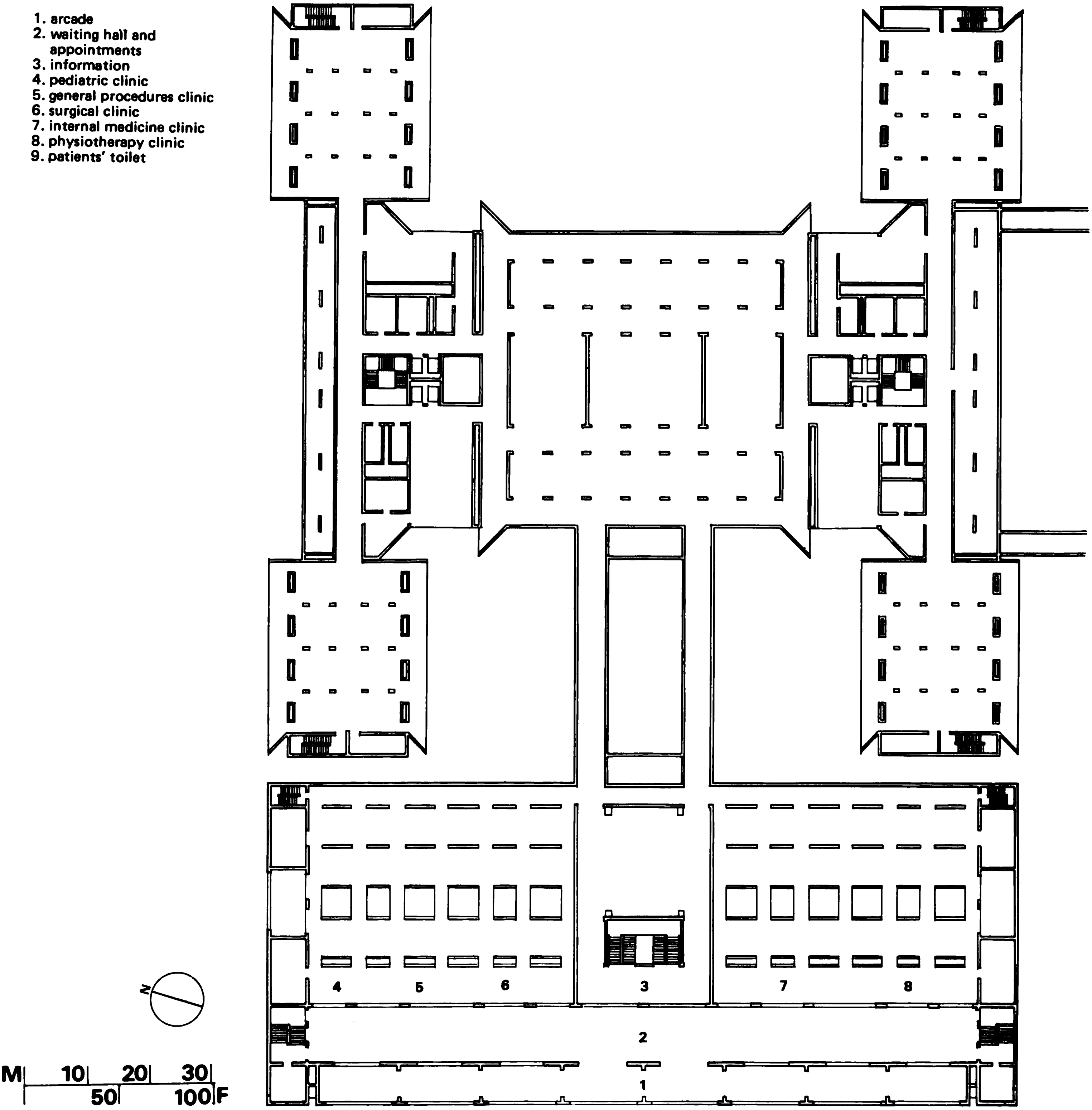
西壁面．奥の隔壁はアーケードの開口と呼応して円型に切り取られ，ホールへの通風を考えている．

Facade on the west. The entrance hall is behind the inner wall which has circular openings as well as the outer one.

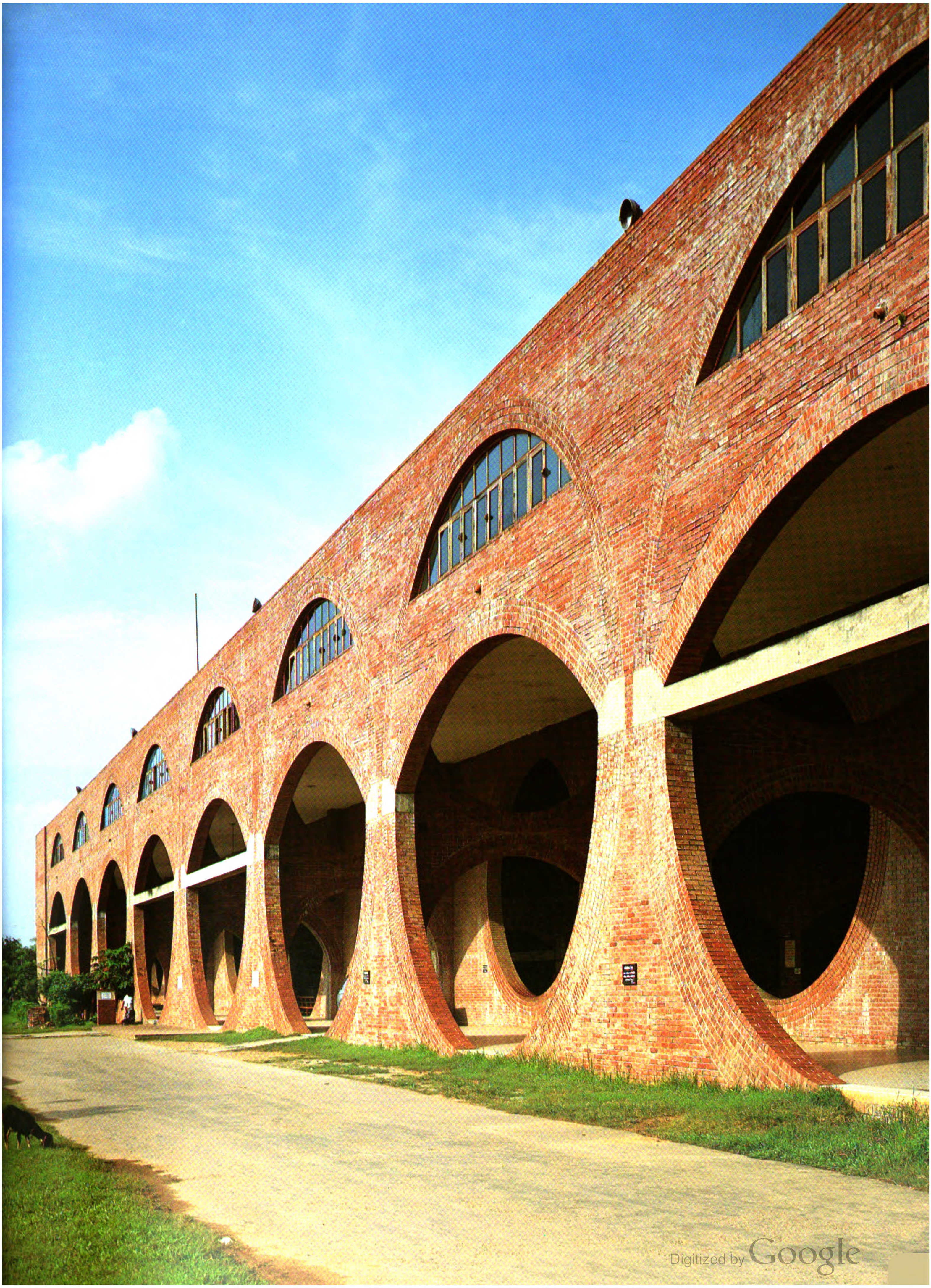


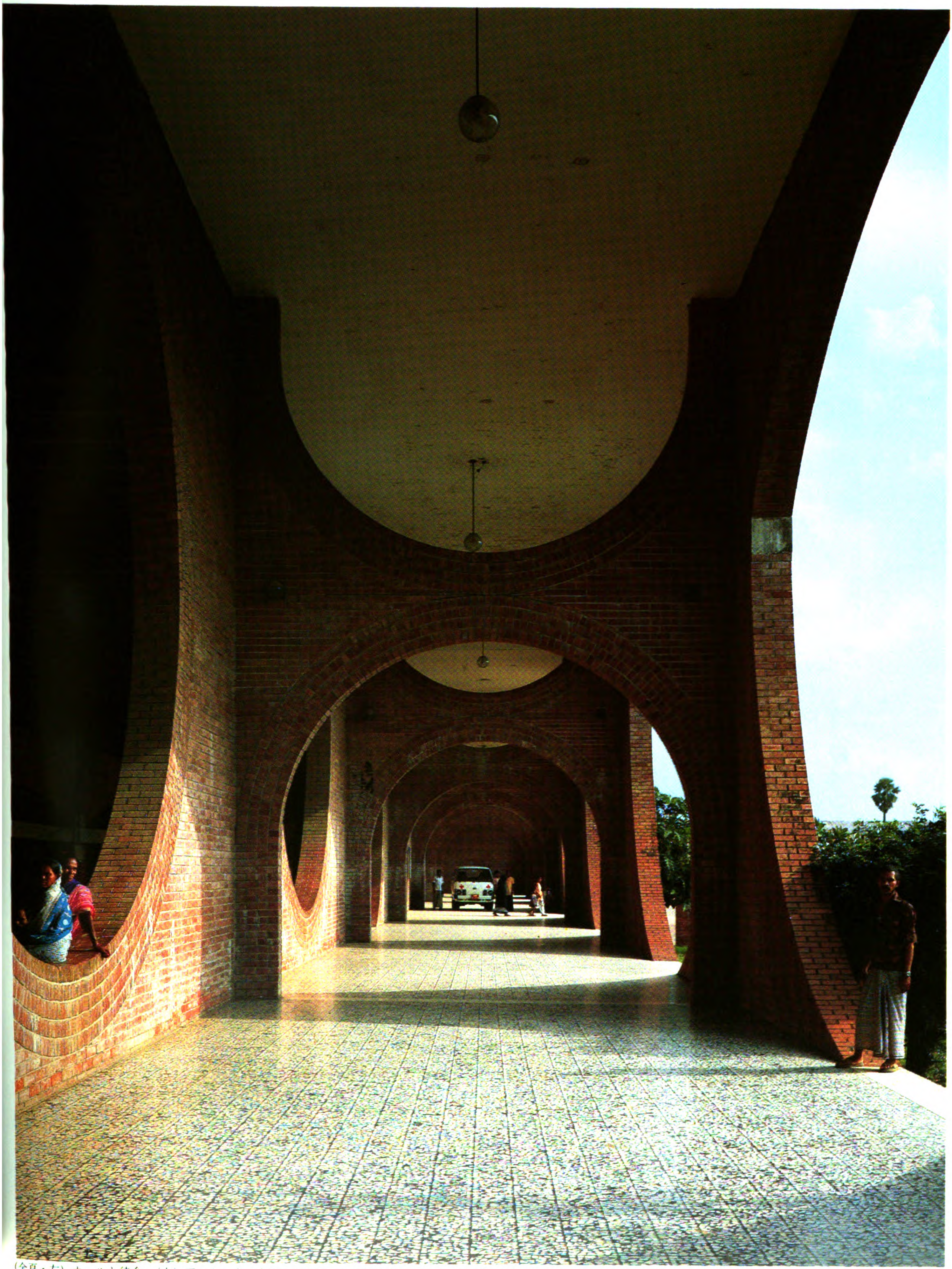
断面図. Section.

1. arcade
2. waiting hall and appointments
3. information
4. pediatric clinic
5. general procedures clinic
6. surgical clinic
7. internal medicine clinic
8. physiotherapy clinic
9. patients' toilet



平面図. Plan.





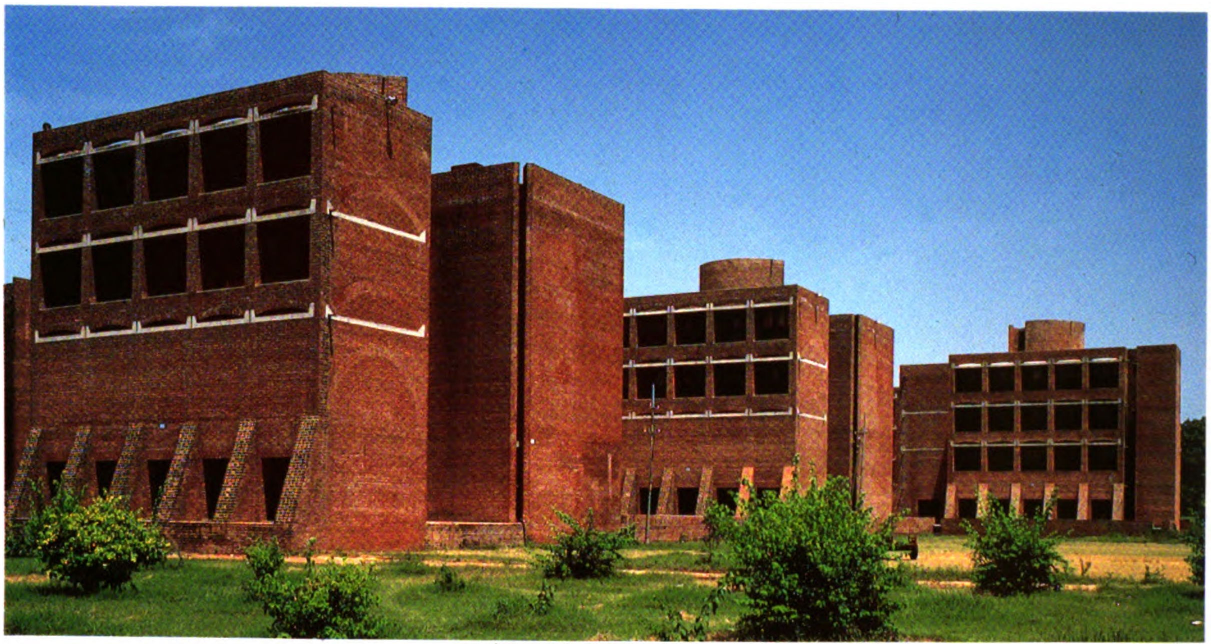
(前頁・左) ホールと待合，(上) アーケード．(preceding page and left) Entrance hall and the waiting zone. (top) Arcade.

1962-74

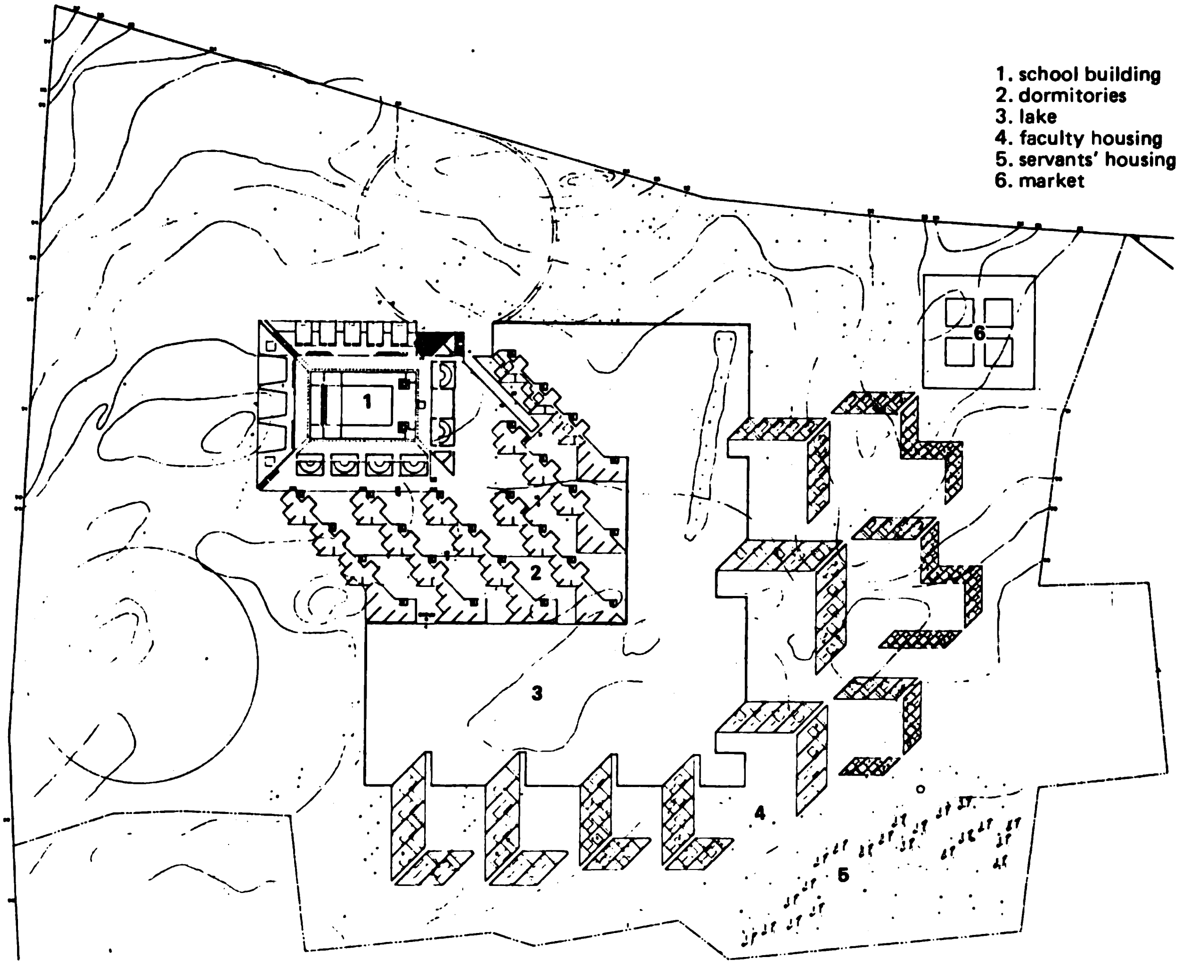
インド経営大学

INDIAN INSTITUTE OF MANAGEMENT

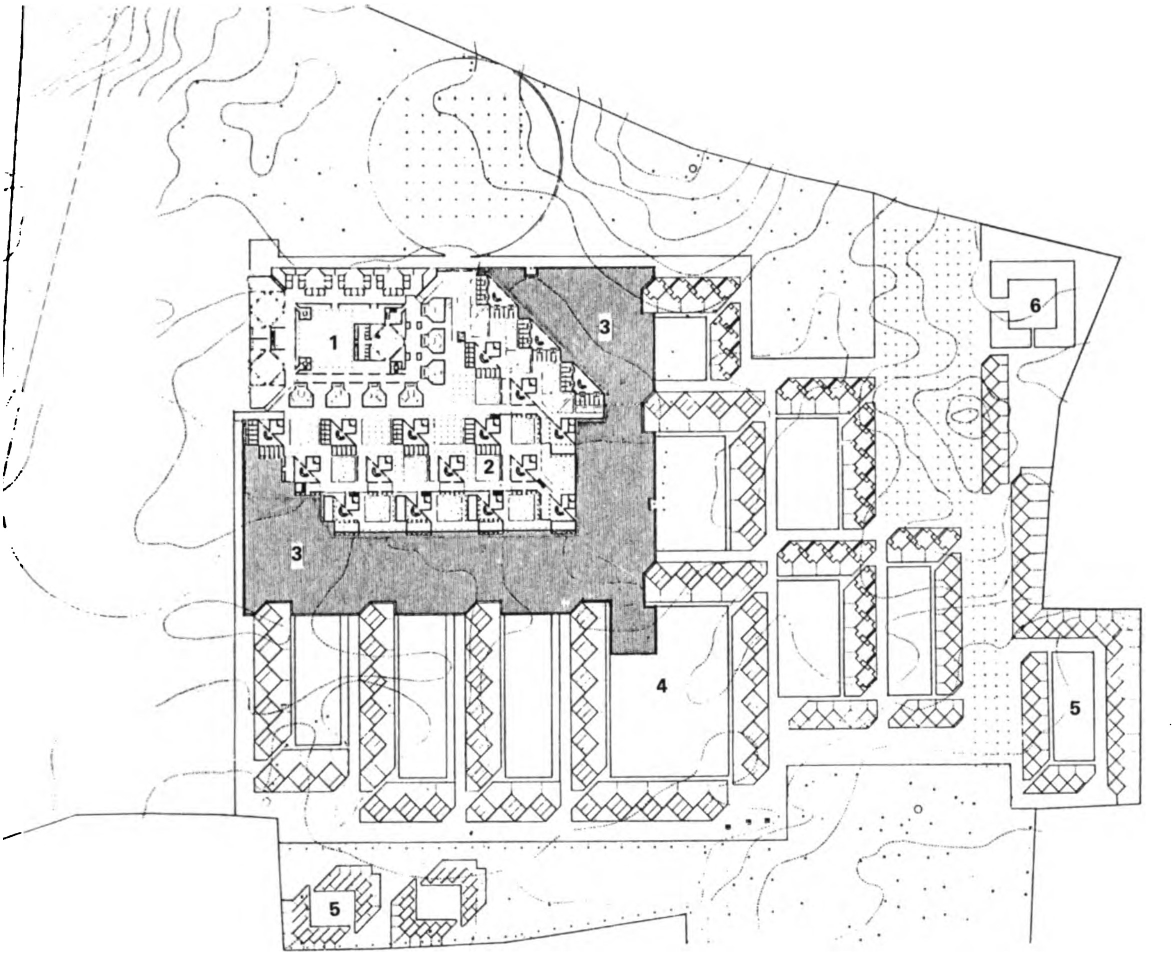
Ahmedabad, India



南より学生寄宿舎群を見る. Students' dormitory buildings seen from the south.

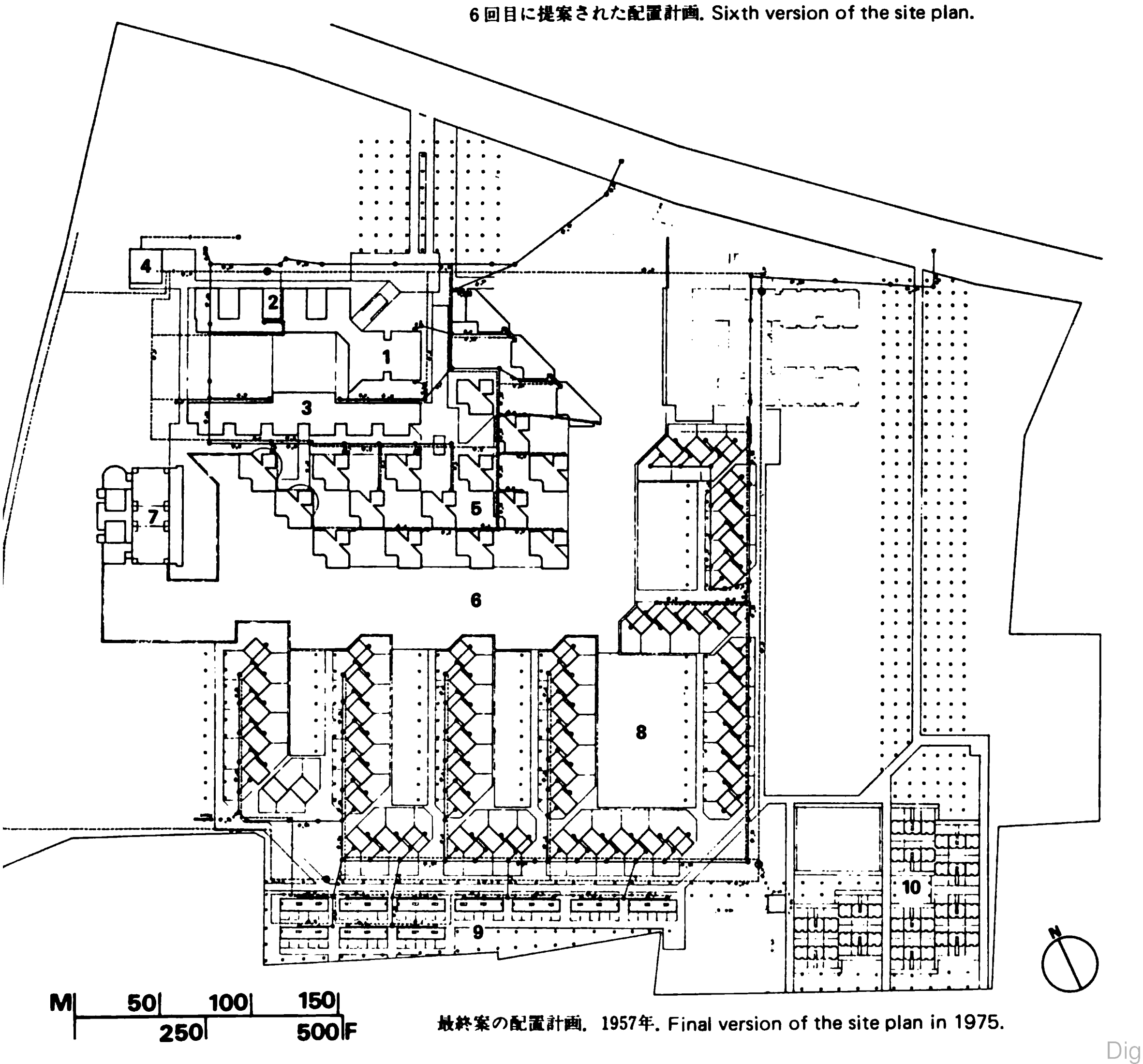


3回目に提案された配置計画. Third version of the site plan.



1. school building
2. dormitories
3. lake
4. faculty housing
5. servants' housing
6. market

6回目に提案された配置計画. Sixth version of the site plan.



1. library
2. faculty offices
3. classrooms
4. service tower
5. dormitories
6. lake
7. kitchen and dining hall
8. faculty housing
9. staff housing
10. married students' housing

最終案の配置計画．1957年. Final version of the site plan in 1975.

1963年に始められたが，この学園のデザインは，６・７年後になってやっと実を結んだ．学生たちを鼓舞するためのひとつの訓練の場として設立され，プログラムはハーヴァード・ビジネス・スクールをモデルにしている．

学生，教職員を含むコミュニティの配置計画では南北軸に沿って斜めに配置されている．これは南からの微風が通り抜けるためにきわめて効果的である．この厳格な幾何学の要石となっているのは教室群である．この教室群の東西面を学生寮が囲い，さらにそれを教職員宿舎が囲んでいる．そして結果として，出会いの場に供する中庭や広場がつくられた．

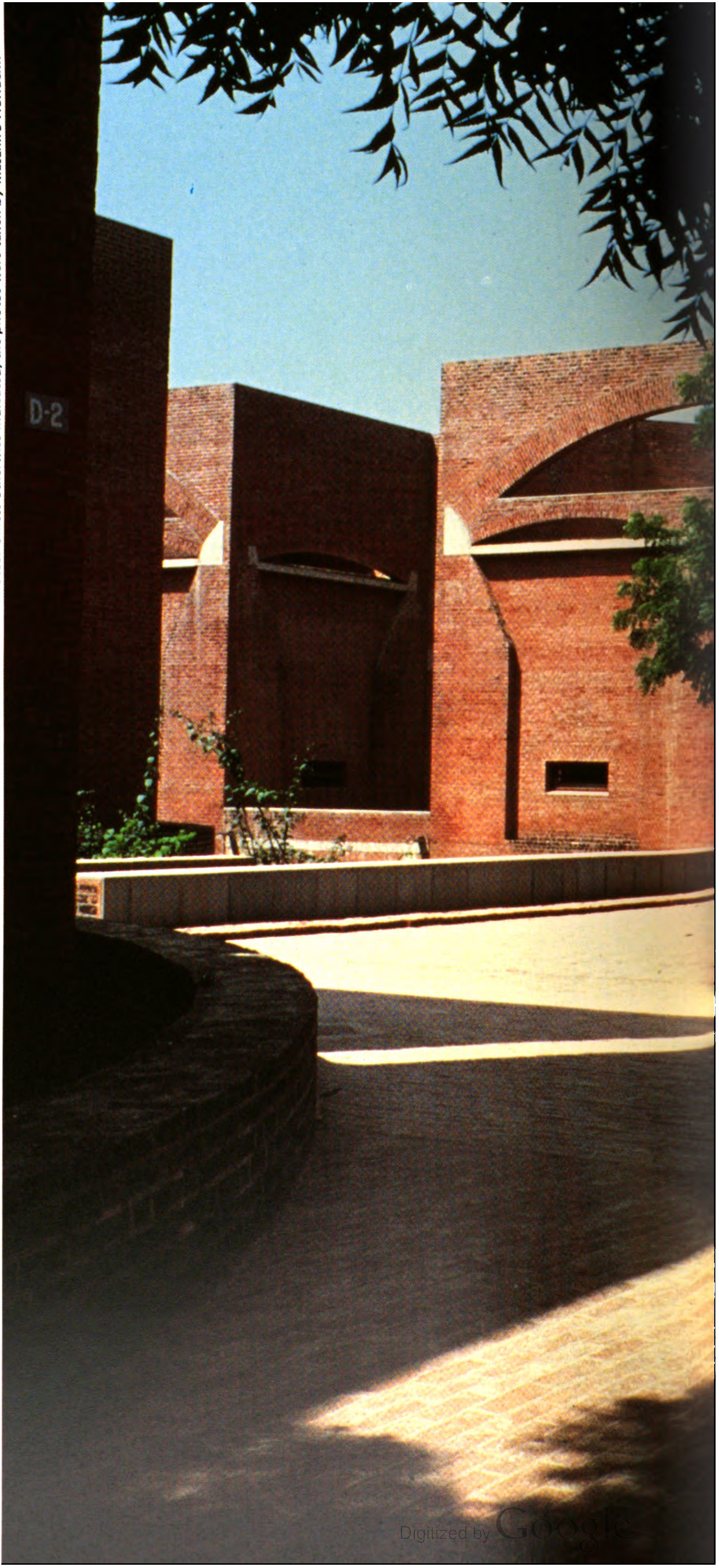
開口部が奥深く後退したり，変化に富んでいるのは採光をコントロールしたり，換気を工夫してのことである．ここで使用されたブロックとコンクリートはダッカで見られるディテールにつながっている．

Begun in 1963 the design of this school complex was not finalized until six or seven years later. It was established as a training ground for aspiring students in business, and its program is modeled after the Harvard Business School.

The site plan for the community including students, faculty, and staff is arranged on the diagonal to take advantage of the prevailing breeze. The keystone of this strong geometry is the academic complex which is then surrounded on two sides by the student hostels and then by the faculty housing, resulting in a variety of courts and squares which may also serve as meeing places.

The deep recesses and variety of openings are devices to control the light and to permit ventilation. Use of brick and concrete here led to many of the details seen at Dacca.

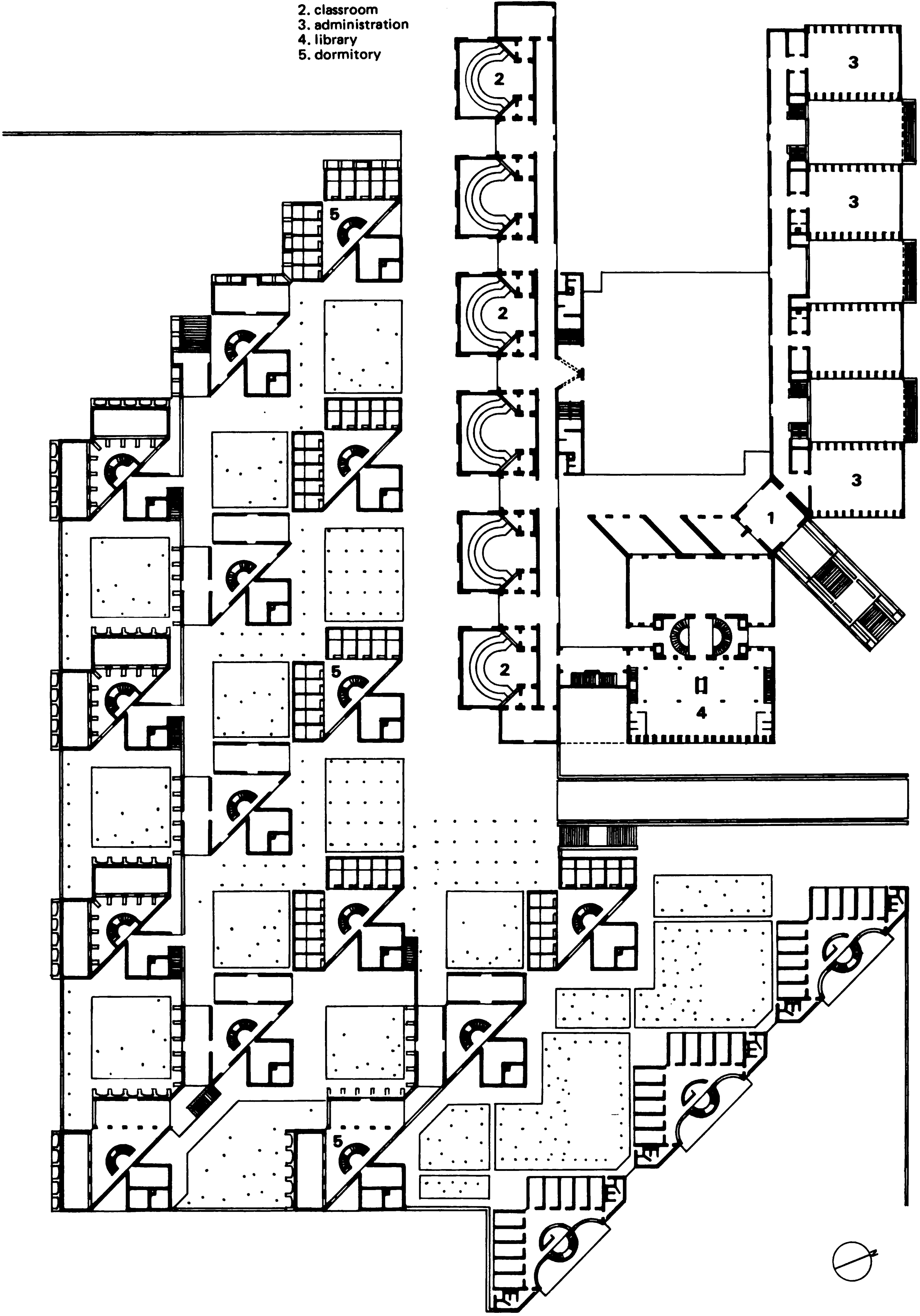
Photos: Unless otherwise indicated, the photos were taken by Masahiro Horiuchi.



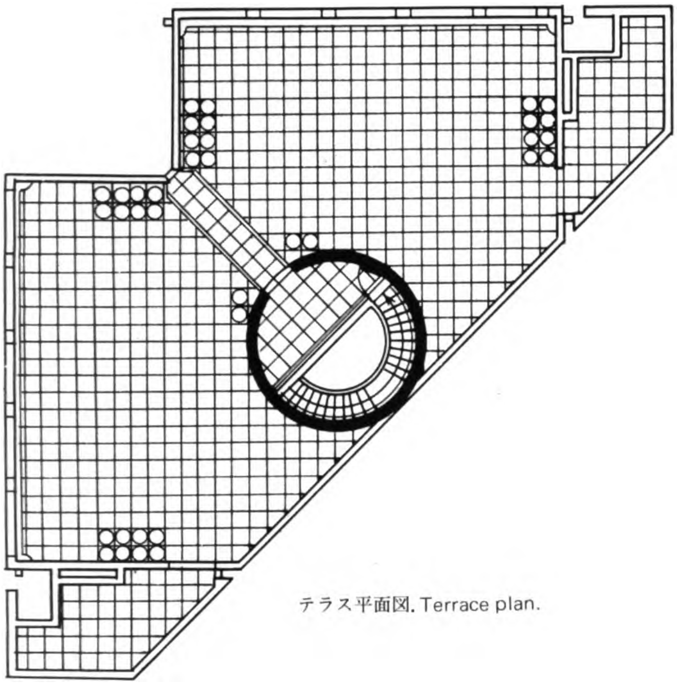
学生寄宿舎棟の間から校舎を望む．

Lowermost portion of the students' dormitory buildings. School blocks (background) seen through the court in between.

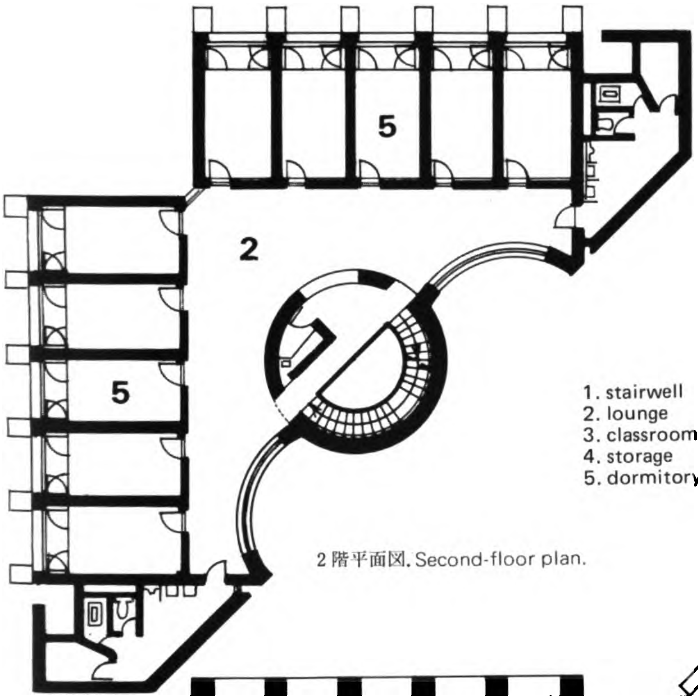
1. entrance hall
2. classroom
3. administration
4. library
5. dormitory



校舎・学生寄宿舎平面図. Plan of the school blocks and the students' dormitory buildings.

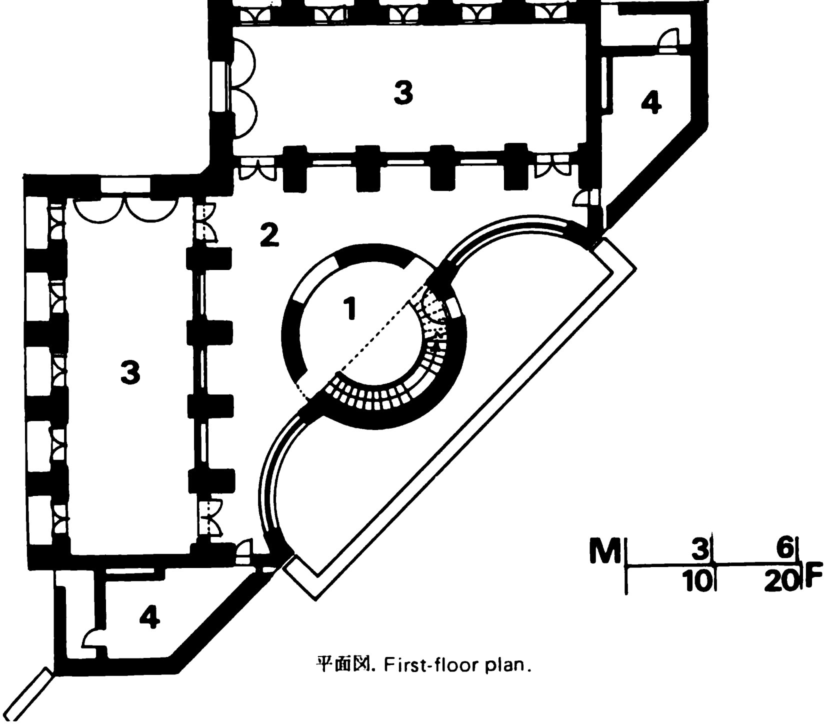


テラス平面図. Terrace plan.

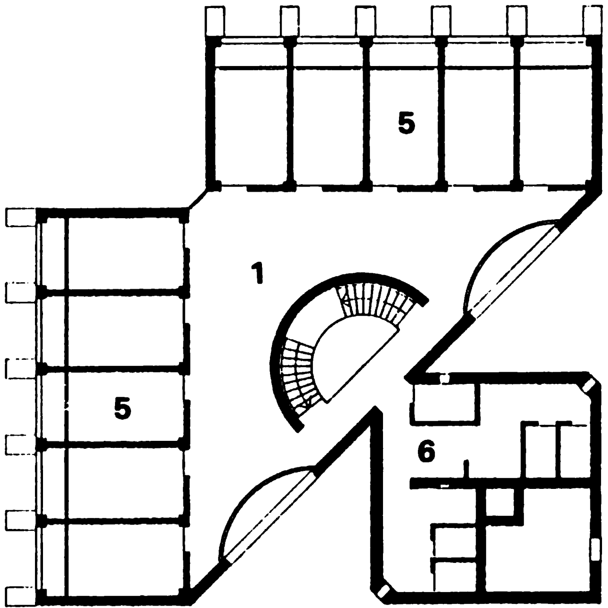


1. stairwell
2. lounge
3. classroom
4. storage
5. dormitory

2階平面図. Second-floor plan.

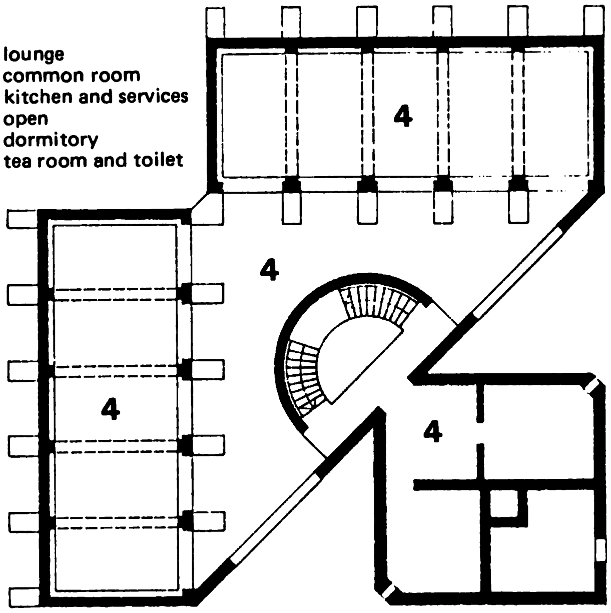


平面図. First-floor plan.

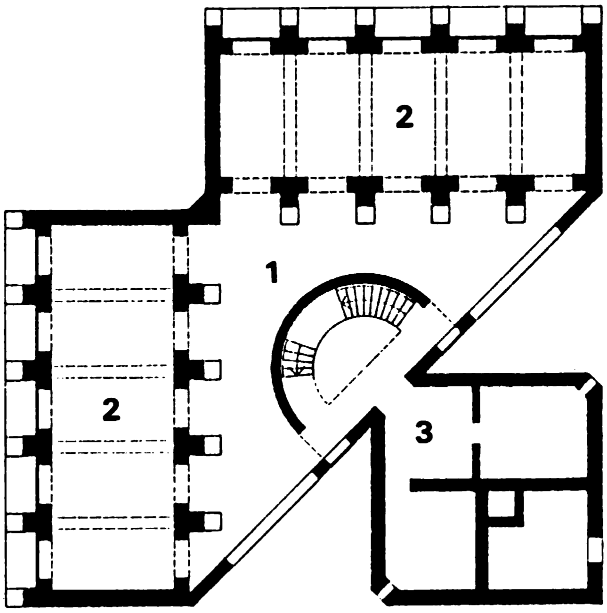


基準階平面図. Typical floor plan.

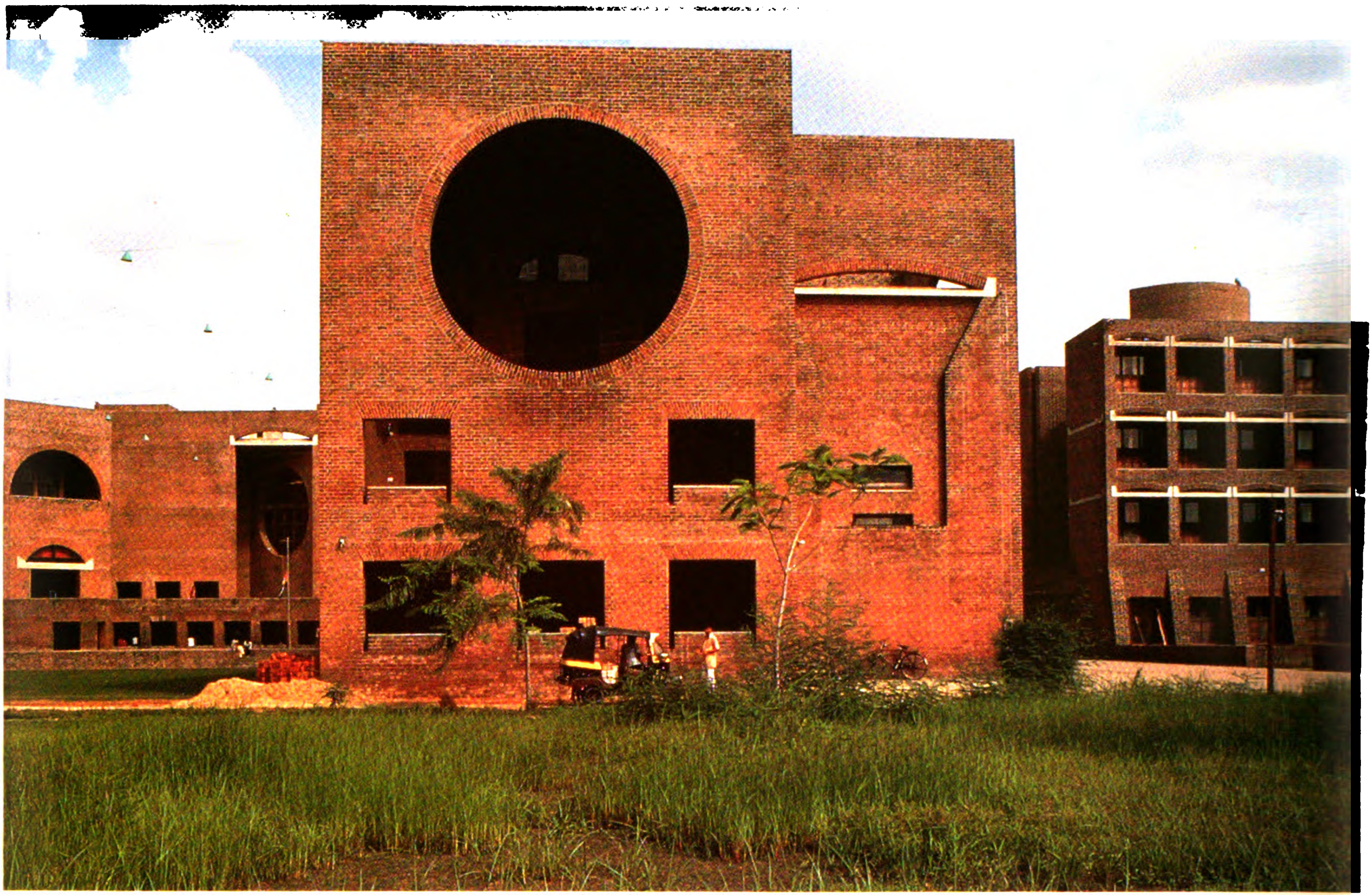
1. lounge
2. common room
3. kitchen and services
4. open
5. dormitory
6. tea room and toilet



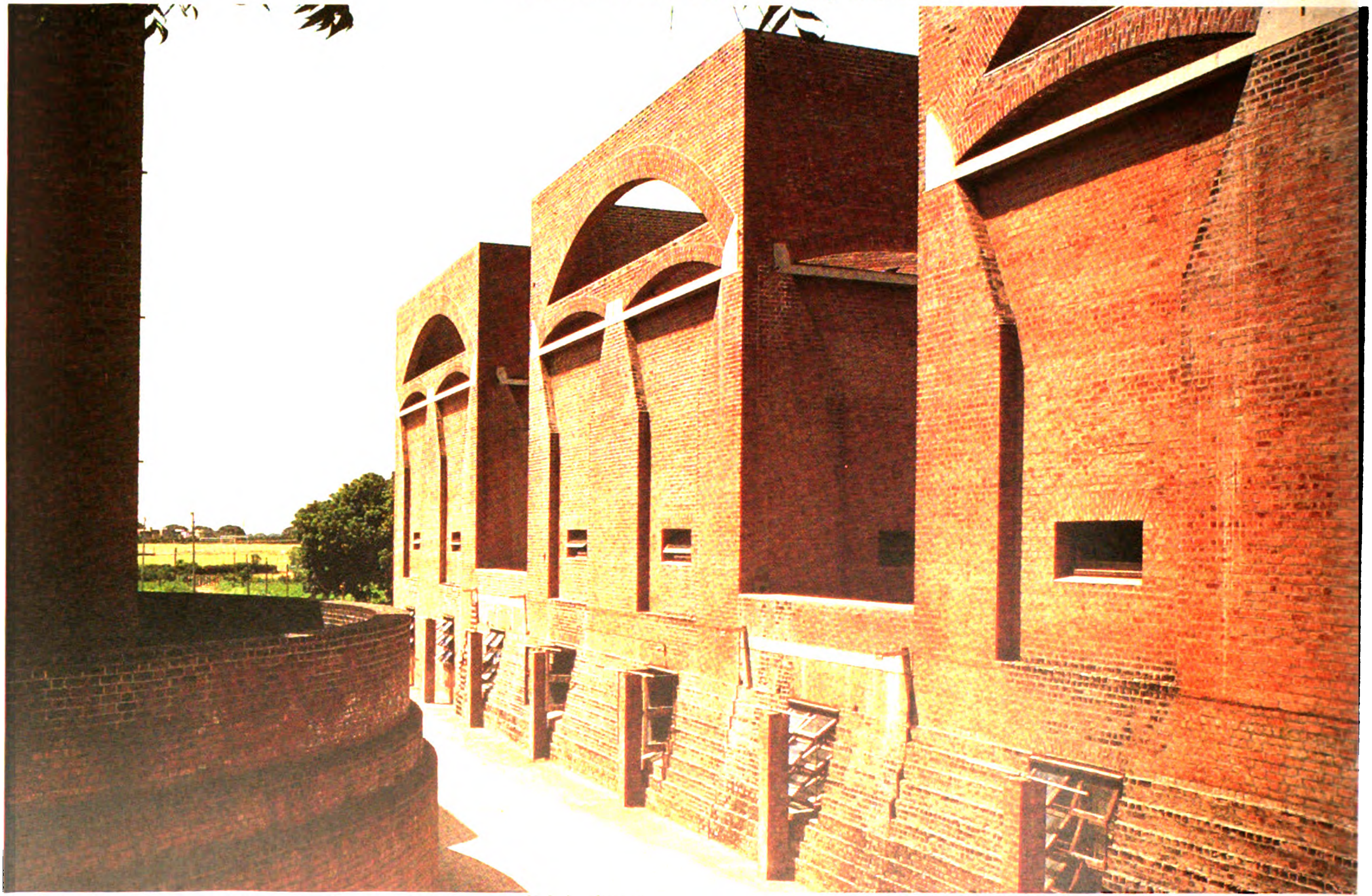
2階平面図. Second-floor plan.



学生寄宿舎平面図. First-floor plan of the students' dormitory.



校舎北西妻側外観．左側は広い中庭になっていて図書館が東側を囲う．
Northwest side of the school building. Inner court (left) enclosed by the library in the background.



校舎南西側外観. Southwest side of the school building.

Photo on the facing page: Tadao Ando.

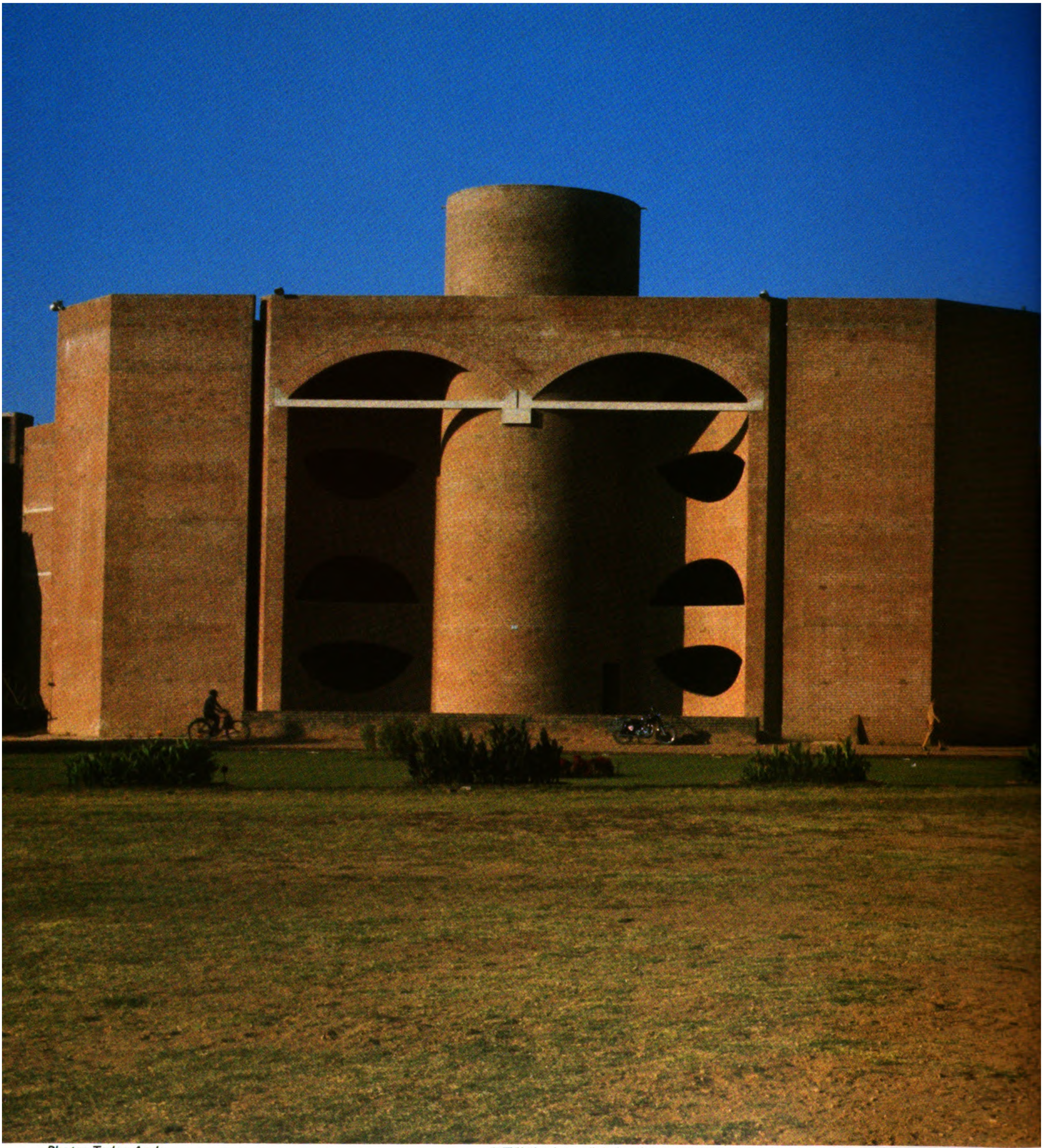
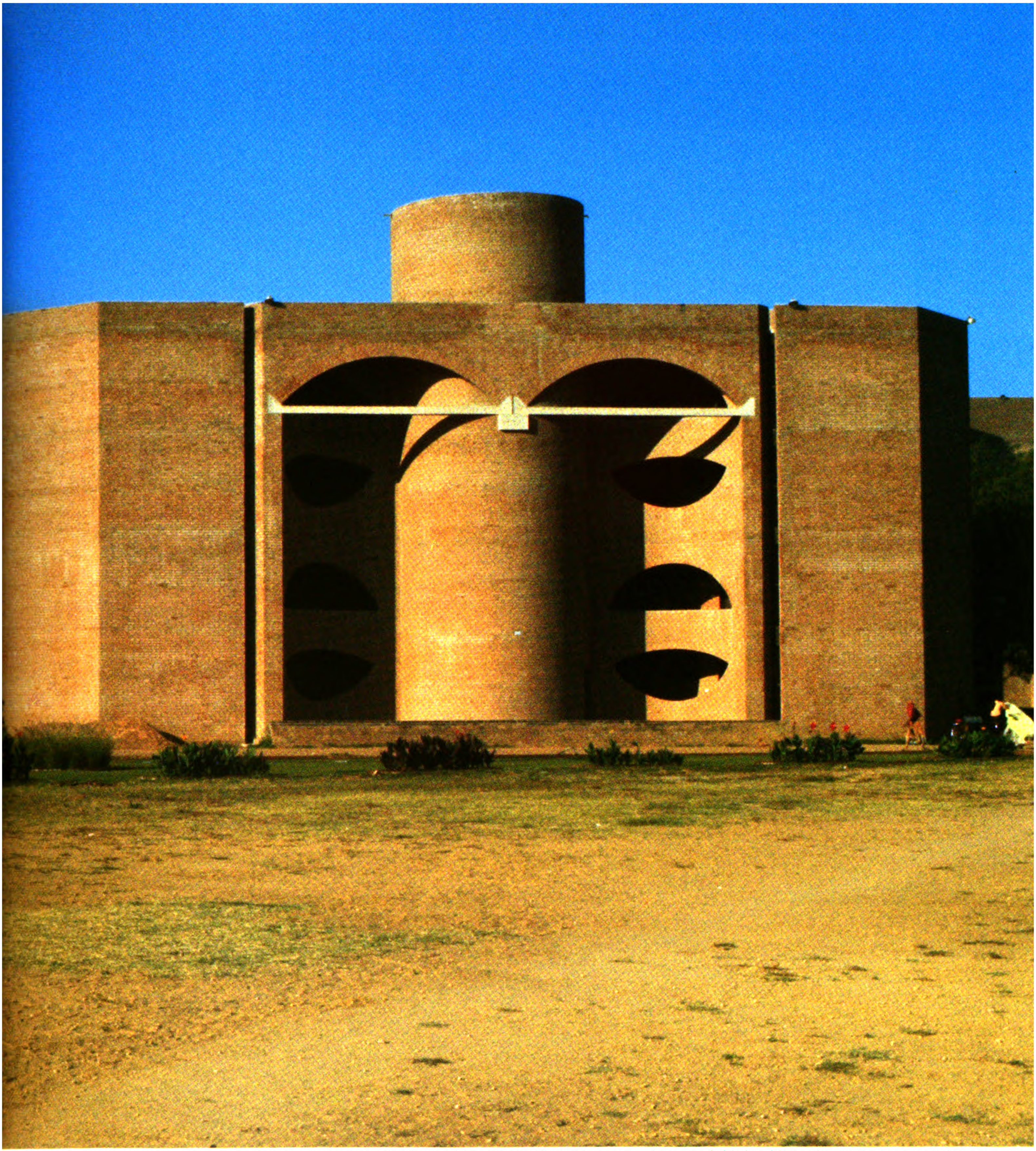
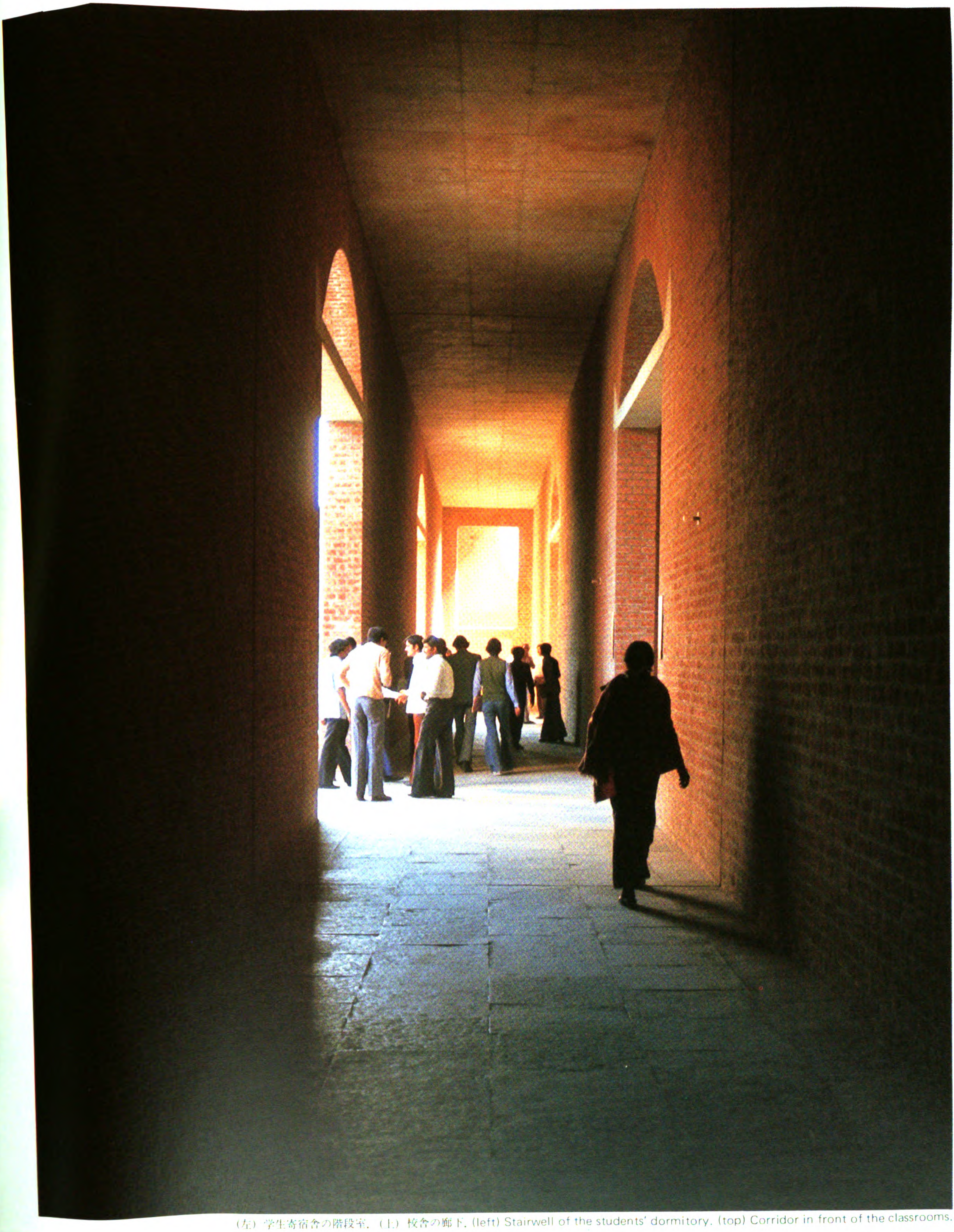


Photo: Tadao Ando.

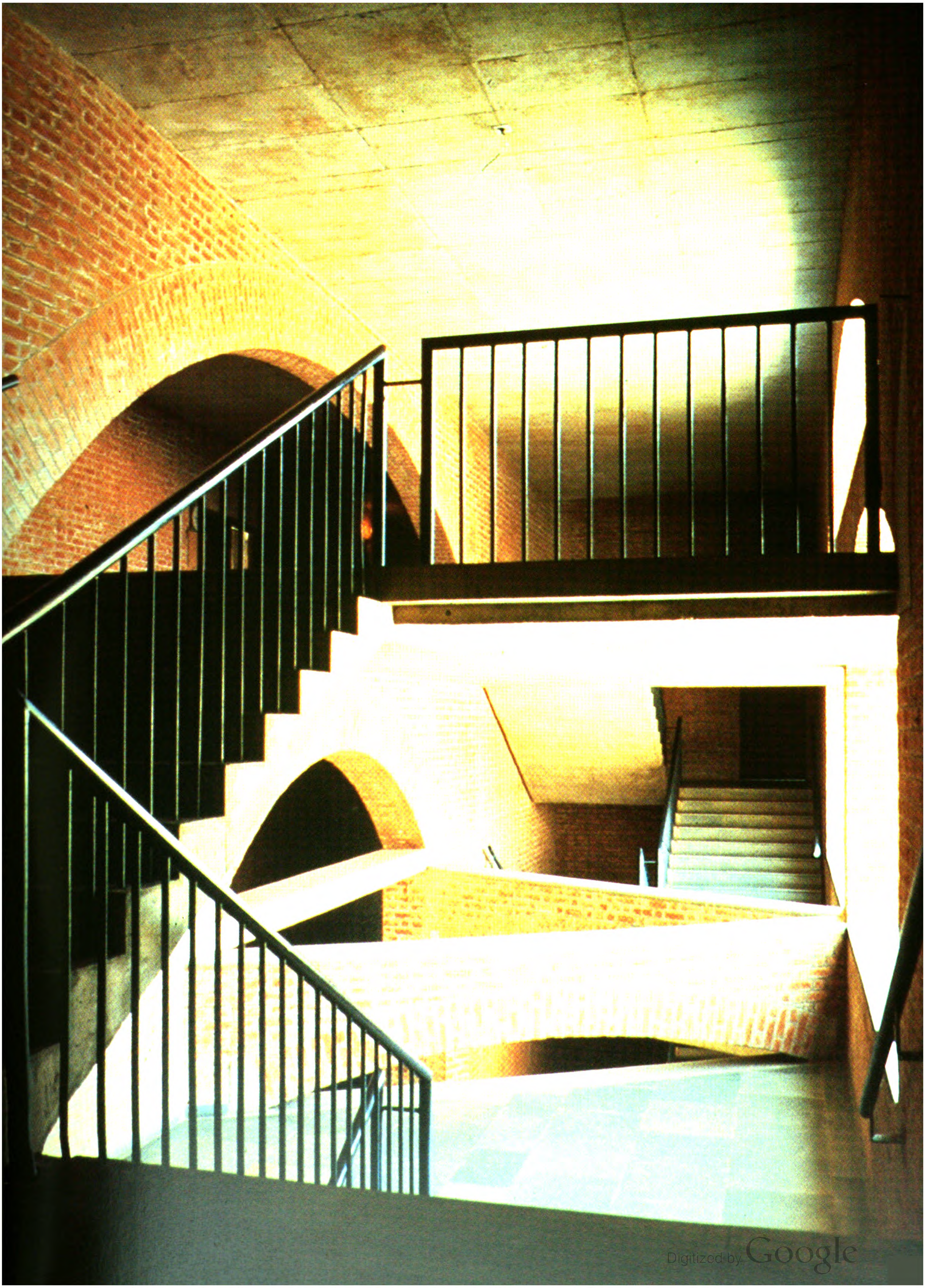
配置計画のなかで北東端に並ぶ学生寄宿舎は他棟と外観を異にしている．中央の円柱は階段室．



Two dormitory wings of the three, the shape of which are different from the others stand side by side on the northeast side of the site.



（左）学生寄宿舎の階段室．（上）校舎の廊下．(left) Stairwell of the students' dormitory. (top) Corridor in front of the classrooms.



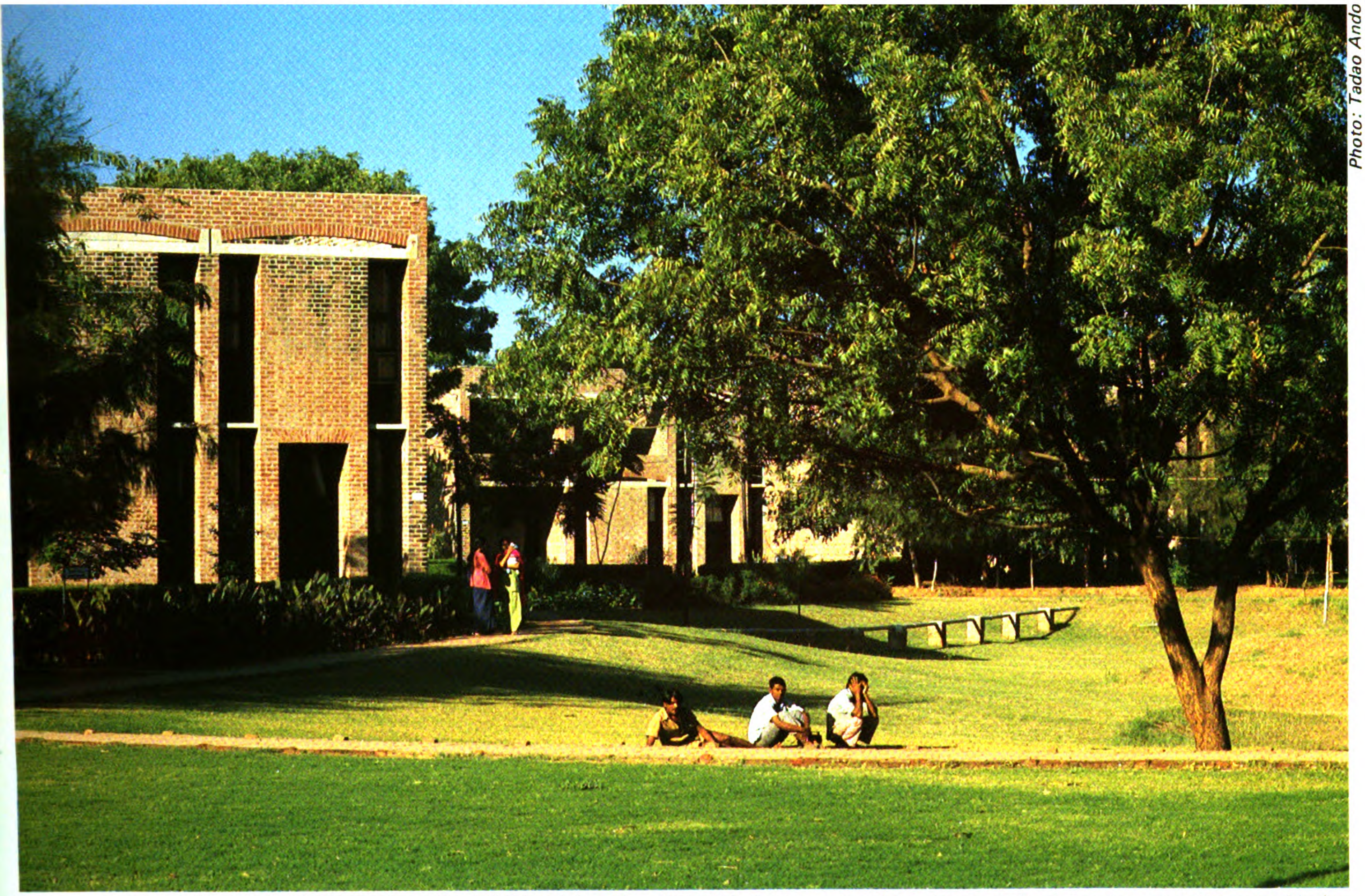
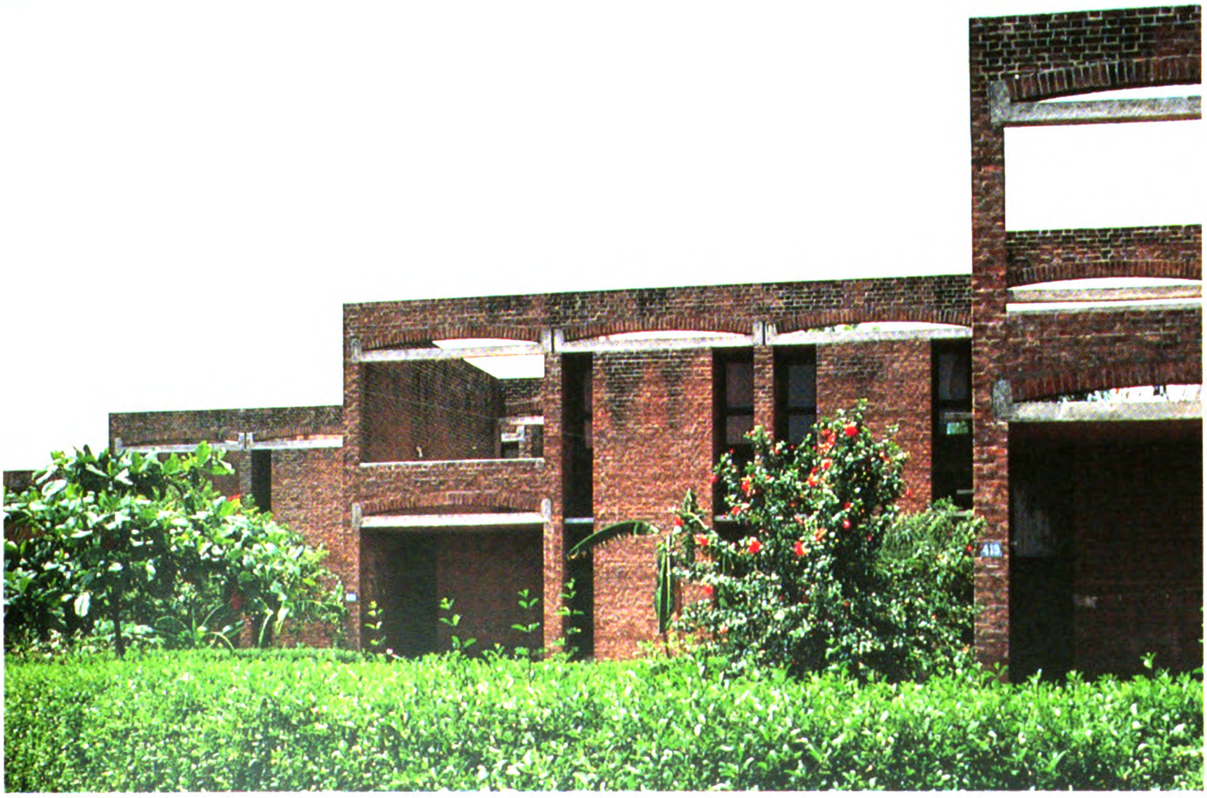


Photo: Tadao Ando

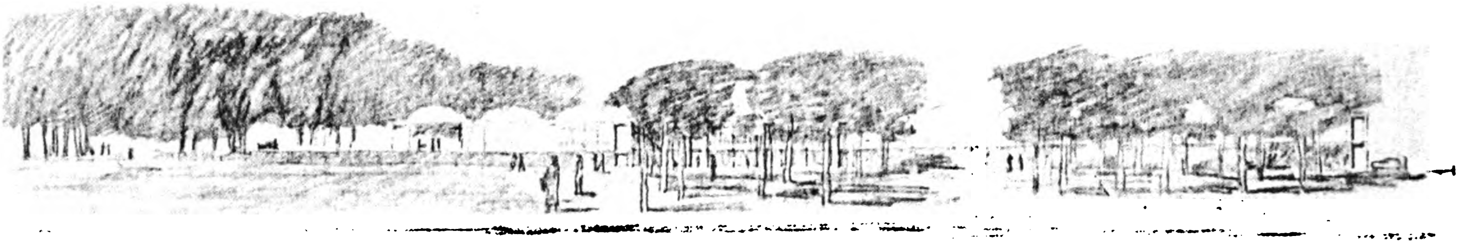
（左）教室．（上）教職員住宅の居室は風通しを考慮して南東に面し，中庭を囲う．(left) Interior of the classroom. (top) Faculty-and-staff housing blocks.



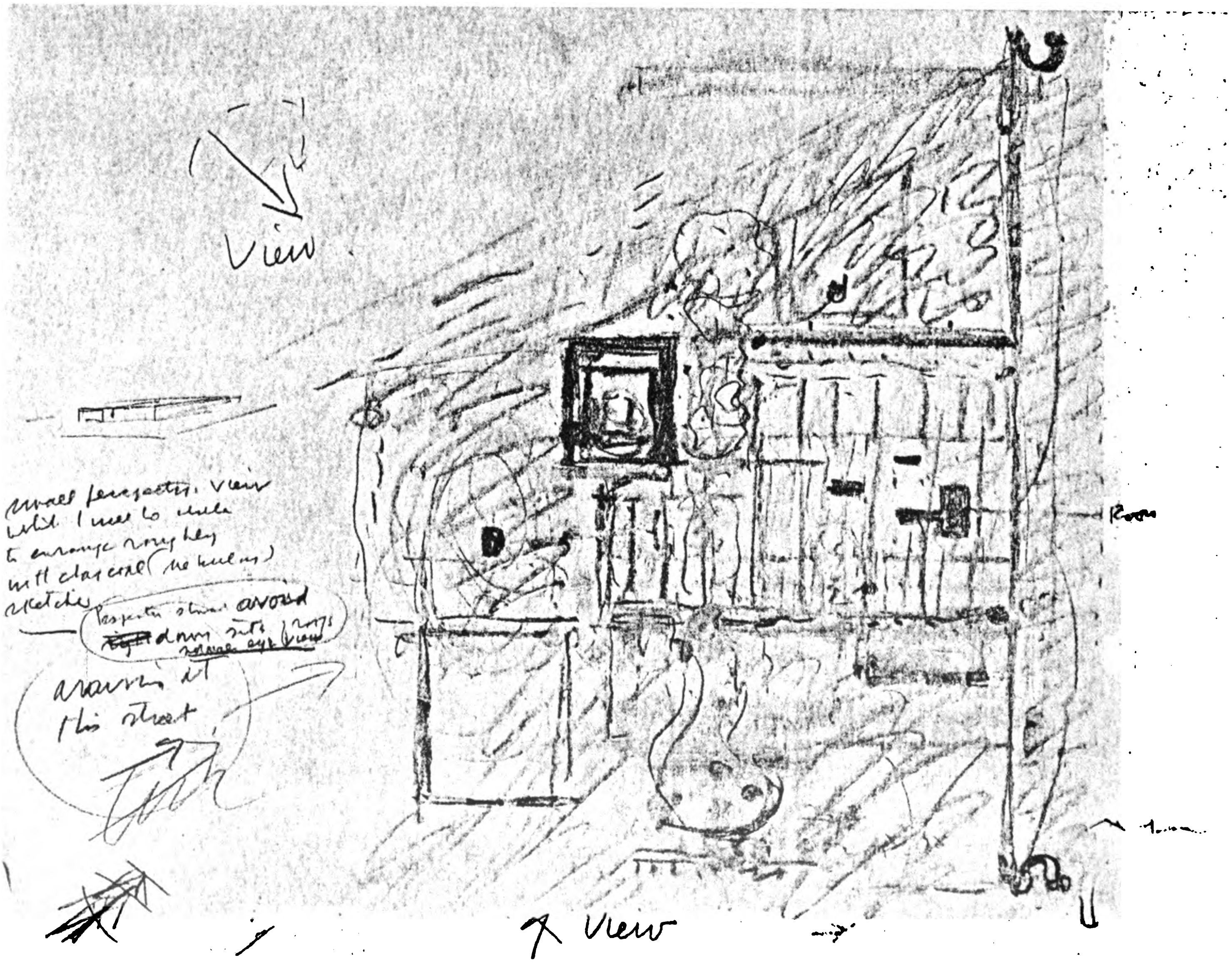
教職員住宅は他と同じようにコンクリート造でレンガ仕上げ．
Faculty-and-staff housing blocks. Bricks cladded on the concrete like others.

1966-72
キンベル美術館

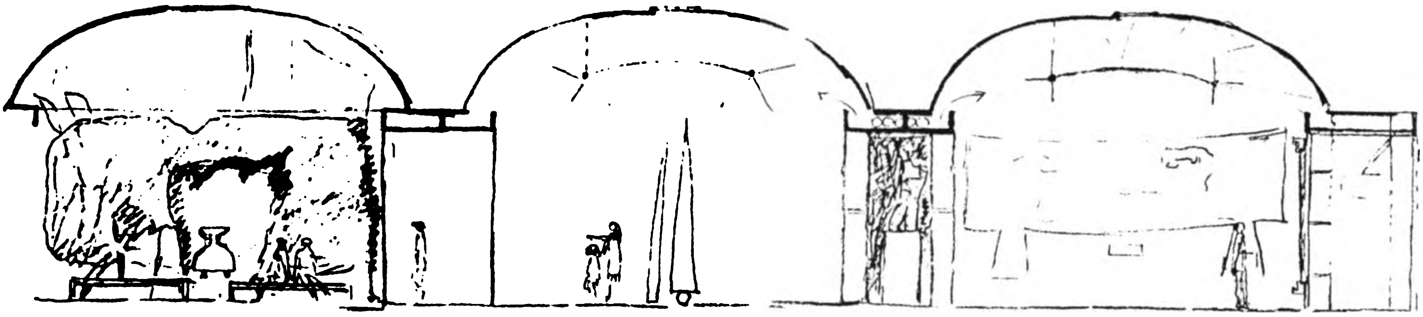
KIMBELL ART MUSEUM
Fort Worth, Texas, U.S.A.



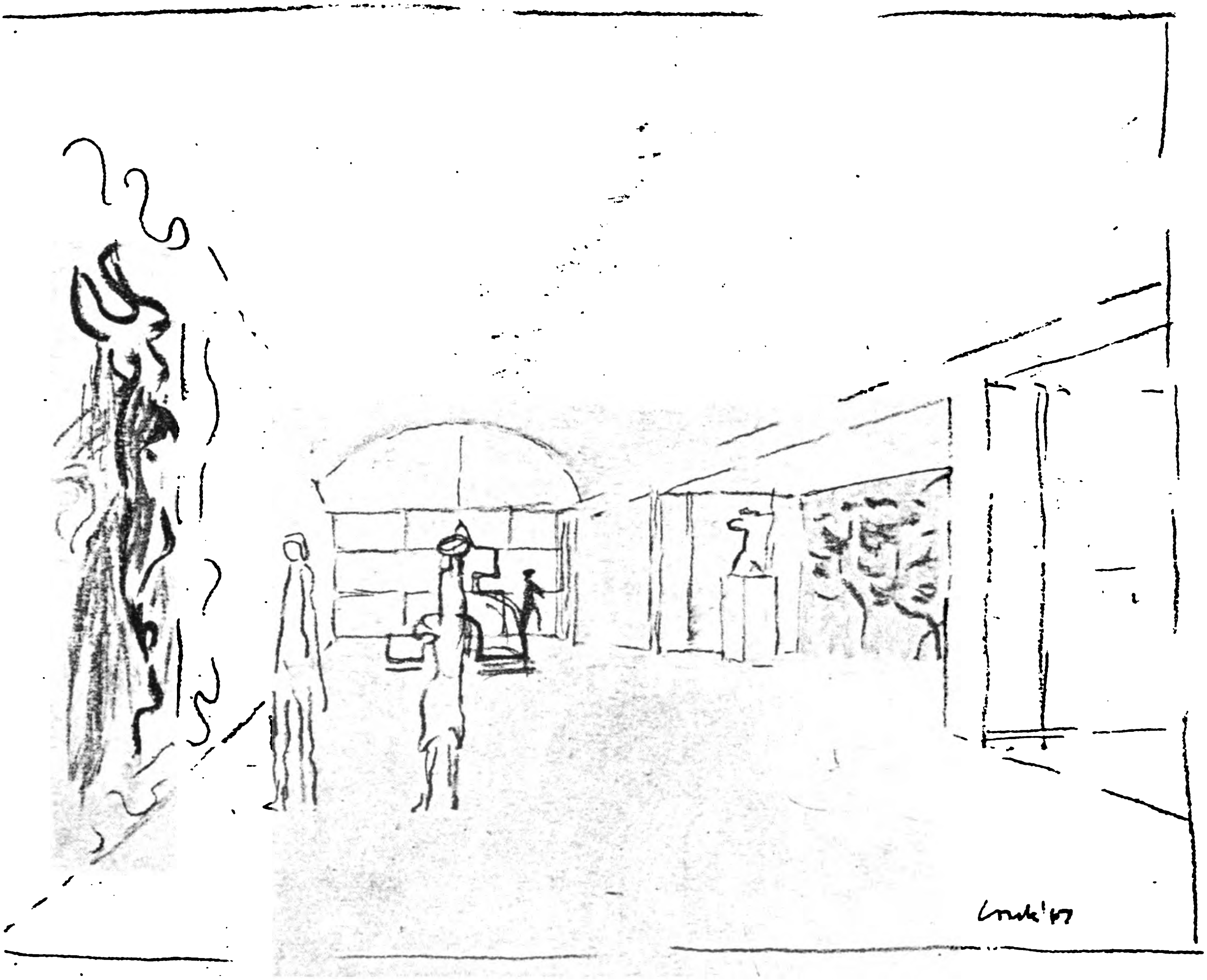
スケッチ，1967年．Sketch in 1967.



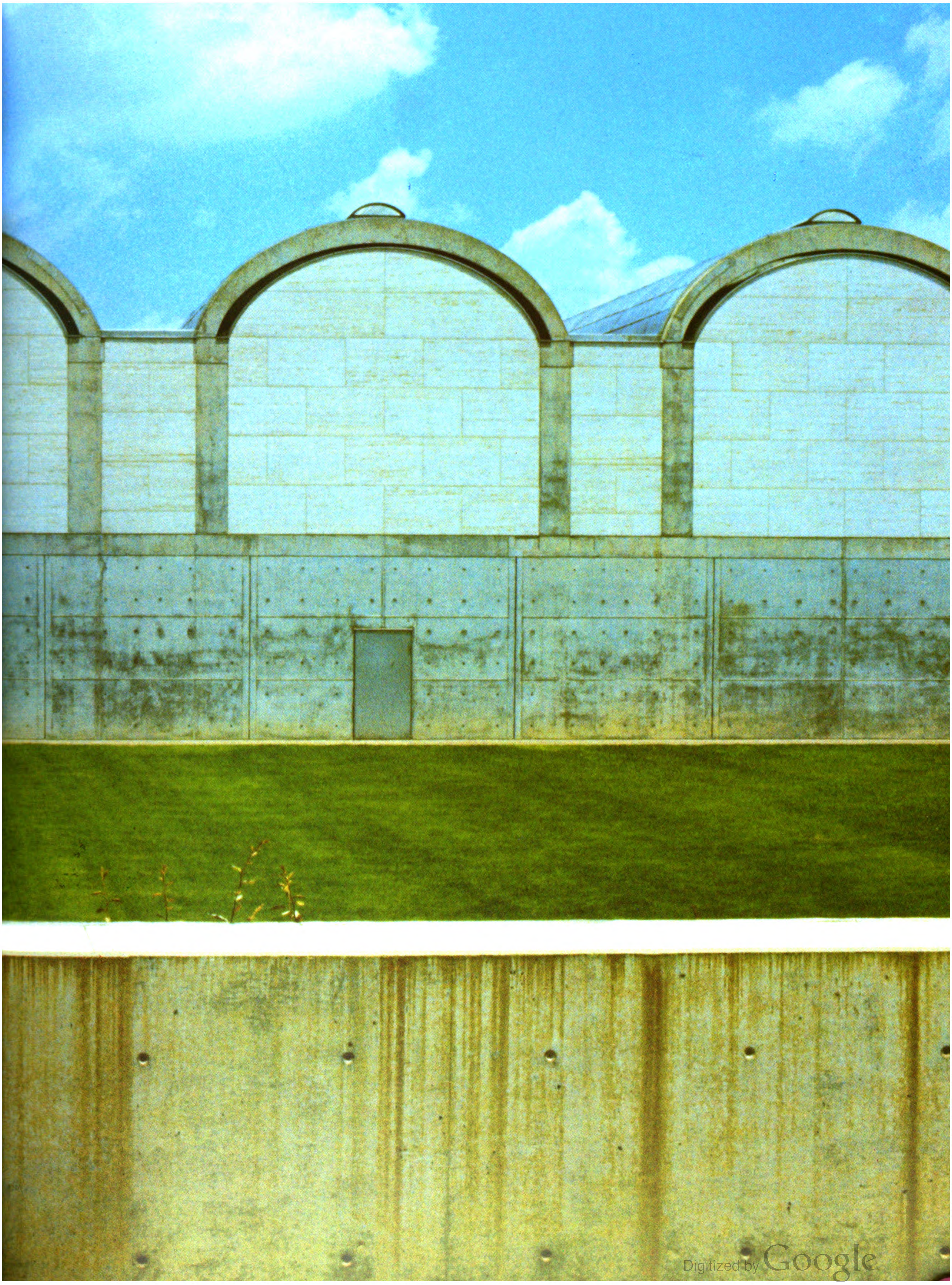
配置図のスケッチ，1967年．Sketch of the site plan in 1967.



断面のスケッチ，1967年．照明と空調システムを示す．Sketch of the section in 1967. It tells the lighting and the air-conditioning system.

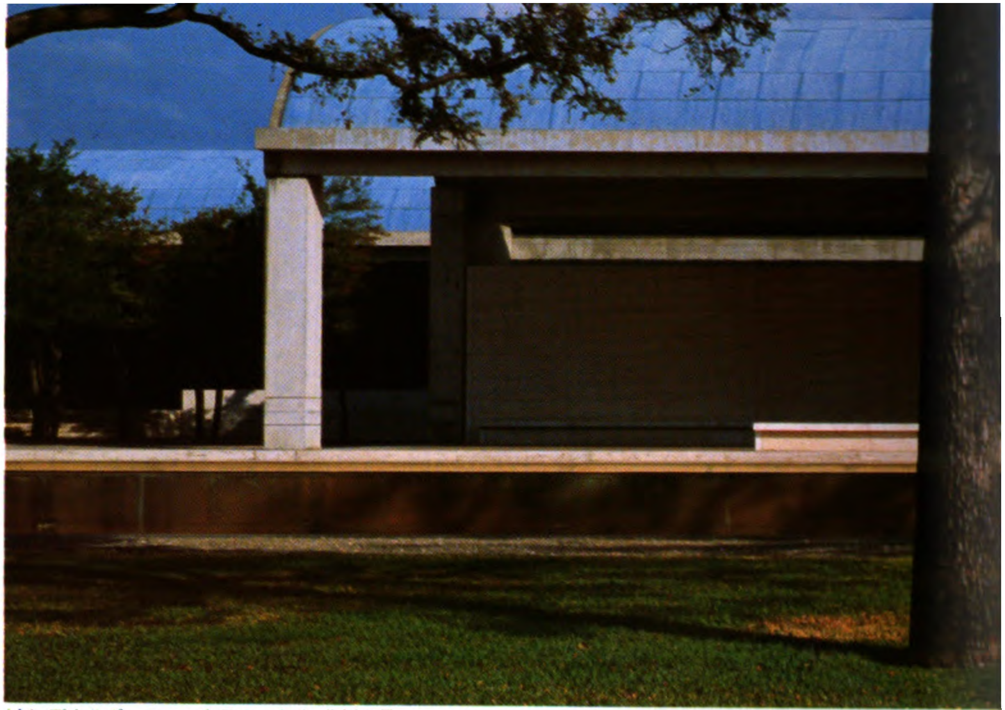


ギャラリーのスケッチ，1967年．（次頁）南より見る．Perspective sketch of the gallery in 1967. (overleaf) General view from the south. ***Photo: Tadao Ando.***

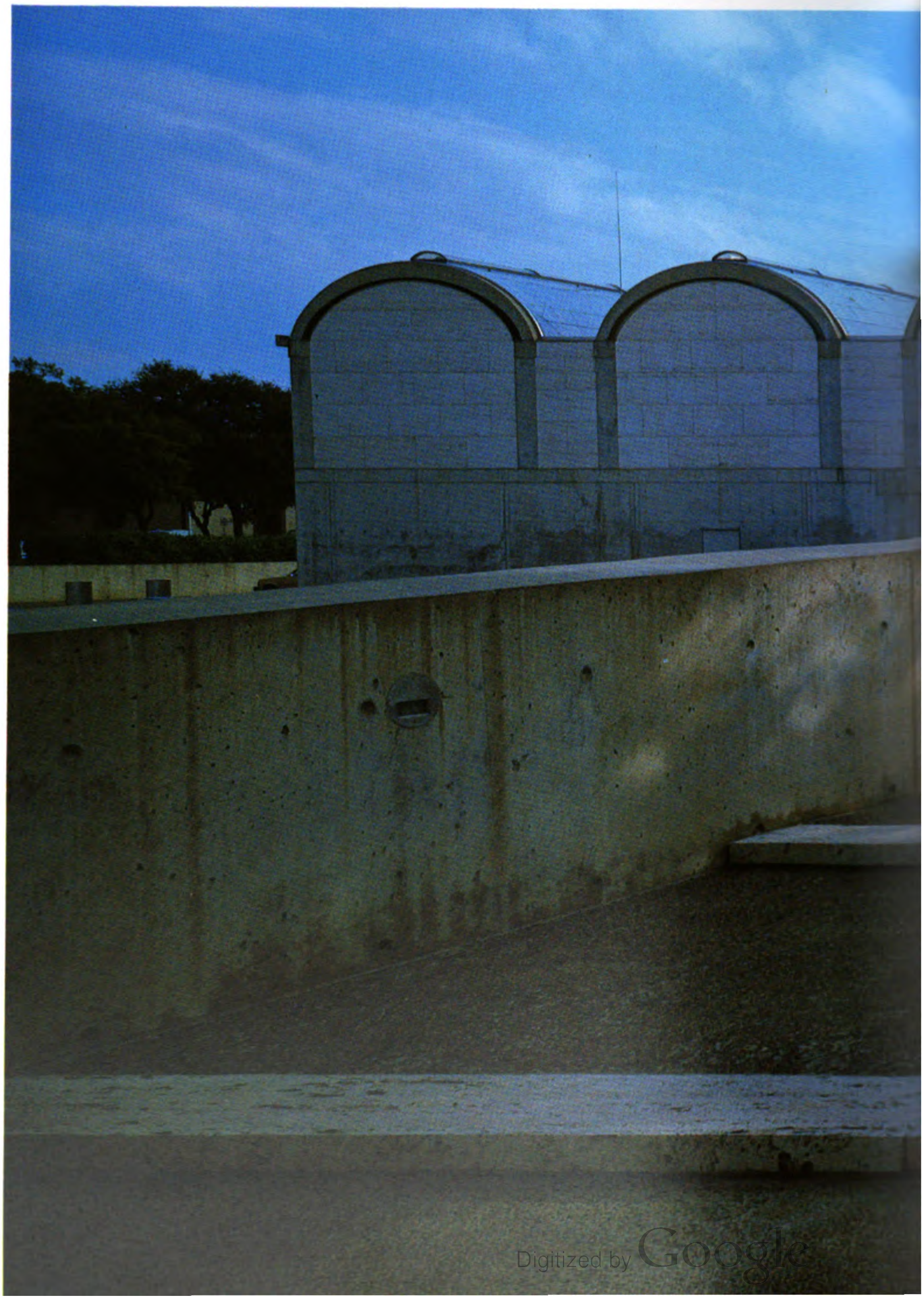


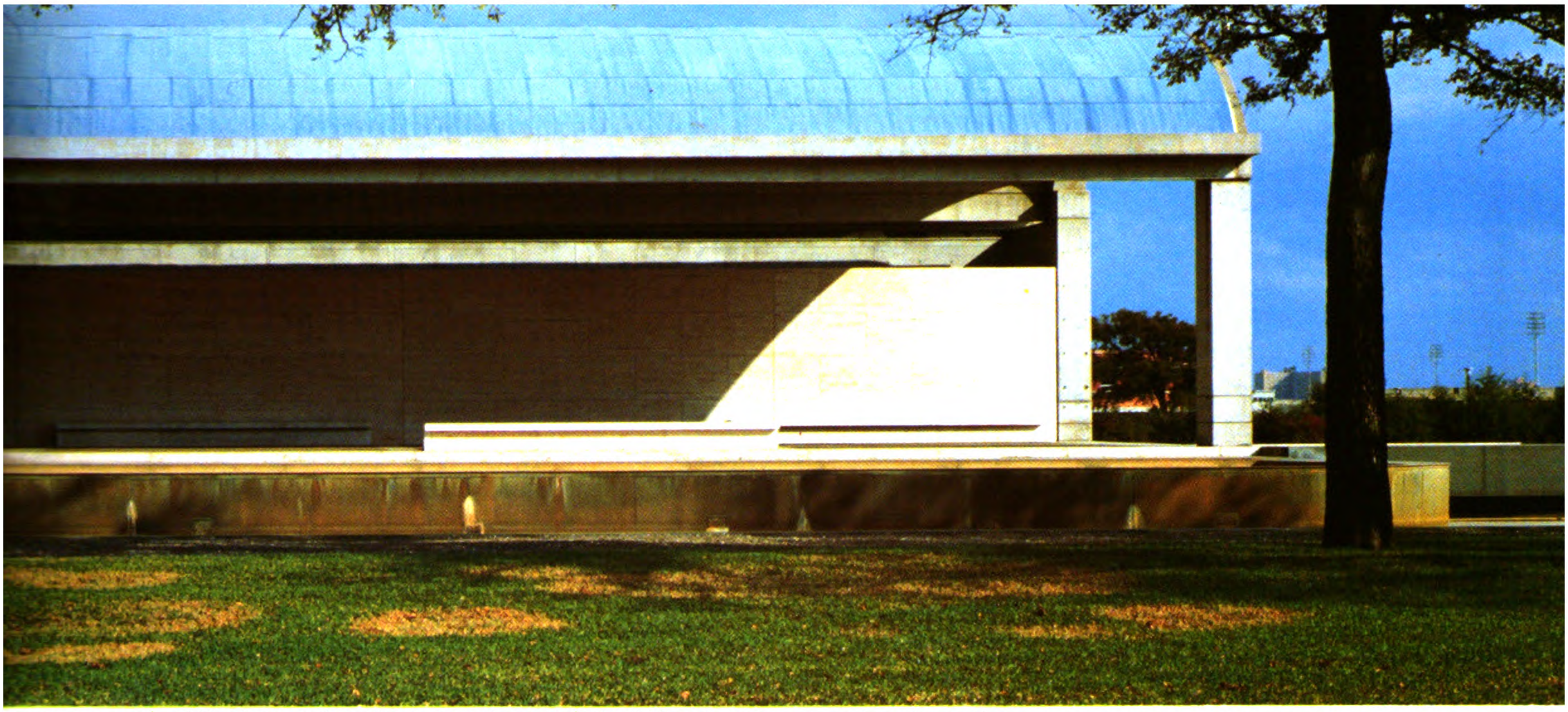
キンベル美術館はカーンの生涯の逸品であると多くの人たちによって考えられている。この建物には「空間」と「光」の考えが巧妙な思いつきではなく，ありのままに実現されている．1950年代のトレントン・バスハウス・プロジェクトで初めて明らかになった構造と空間，そして光の統合が，ここでもまったくすなおに明快に成し遂げられている．その概念には「ヴェネチアン空間」も「モダン空間」もない．その代わりに，建築ではめったに成し得なかった紛れもない単一性と一体性がある．

Considered by many to be the pearl of his career, the idea of the "room" and the "light" in this building is realized directly without artifice. The integration of structure, space, and light first evident in the Trenton Bath House Project of the 1950's is achieved here with absolute directness and clarity. In its conception there is neither a "Venetial Room" nor a "Modern Room," but instead, there is an unmistakable oneness or unity rarely achieved in architecture.

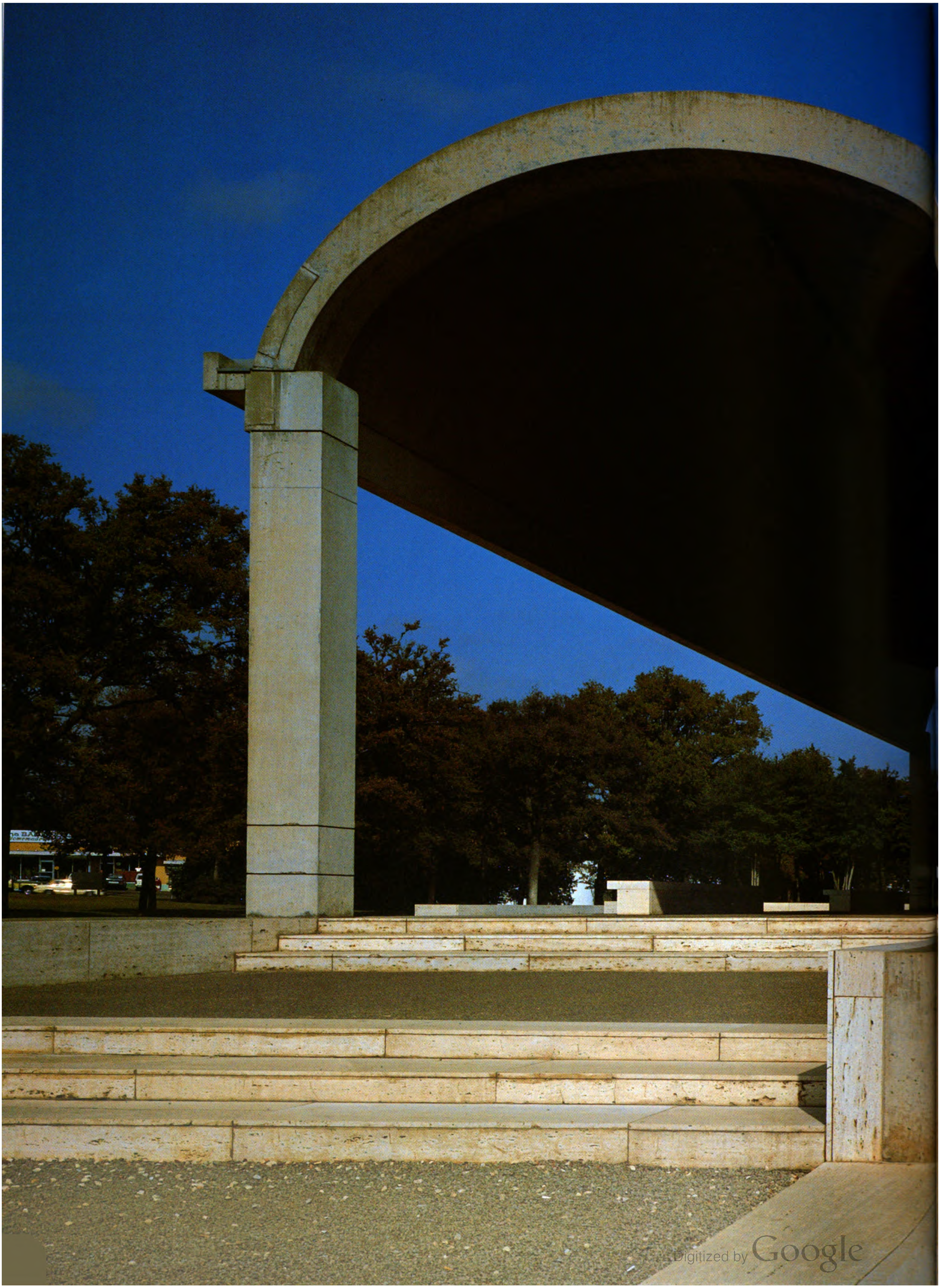


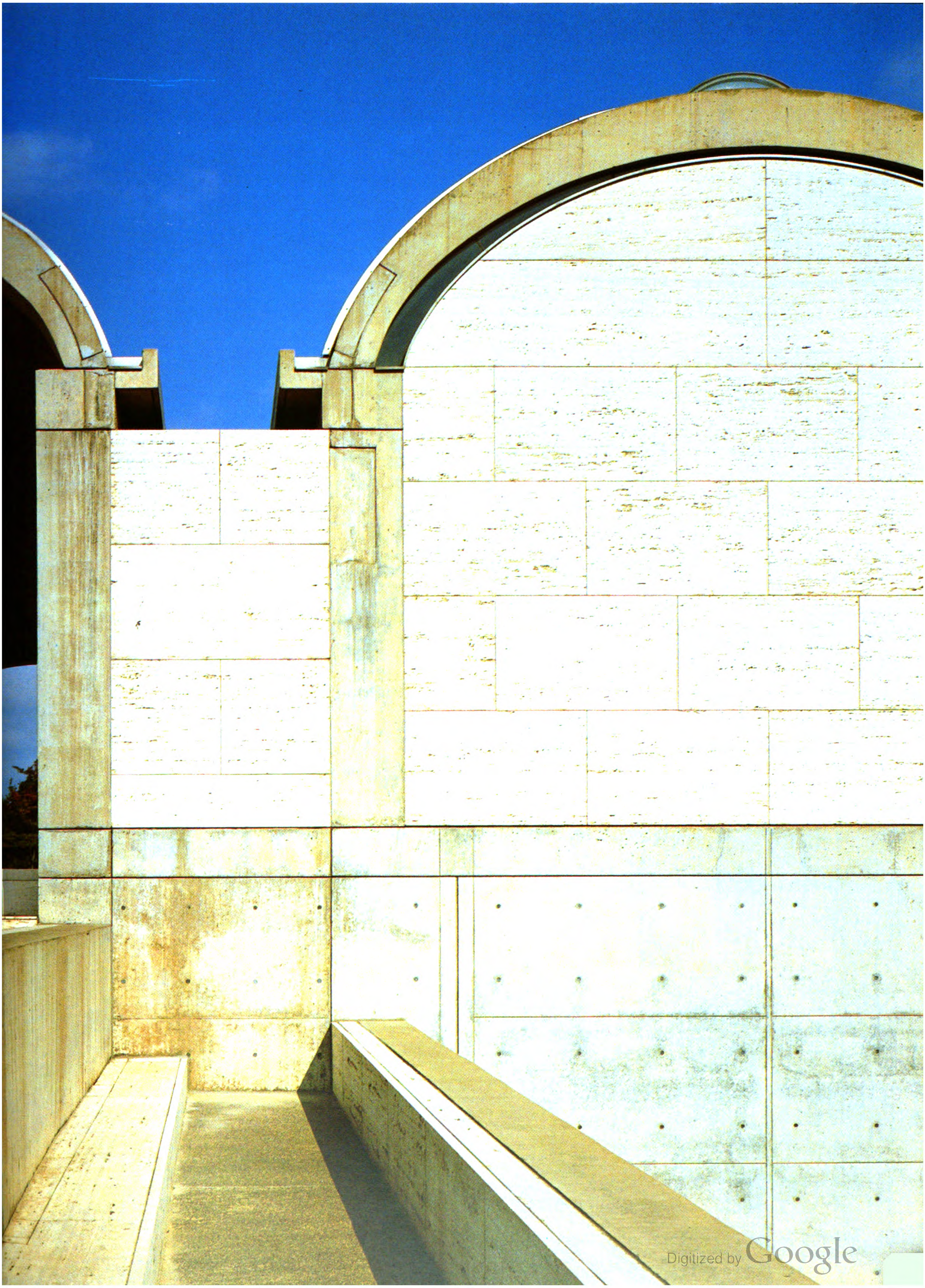
（上）西よりポーティコを見る．（下）北側全景．

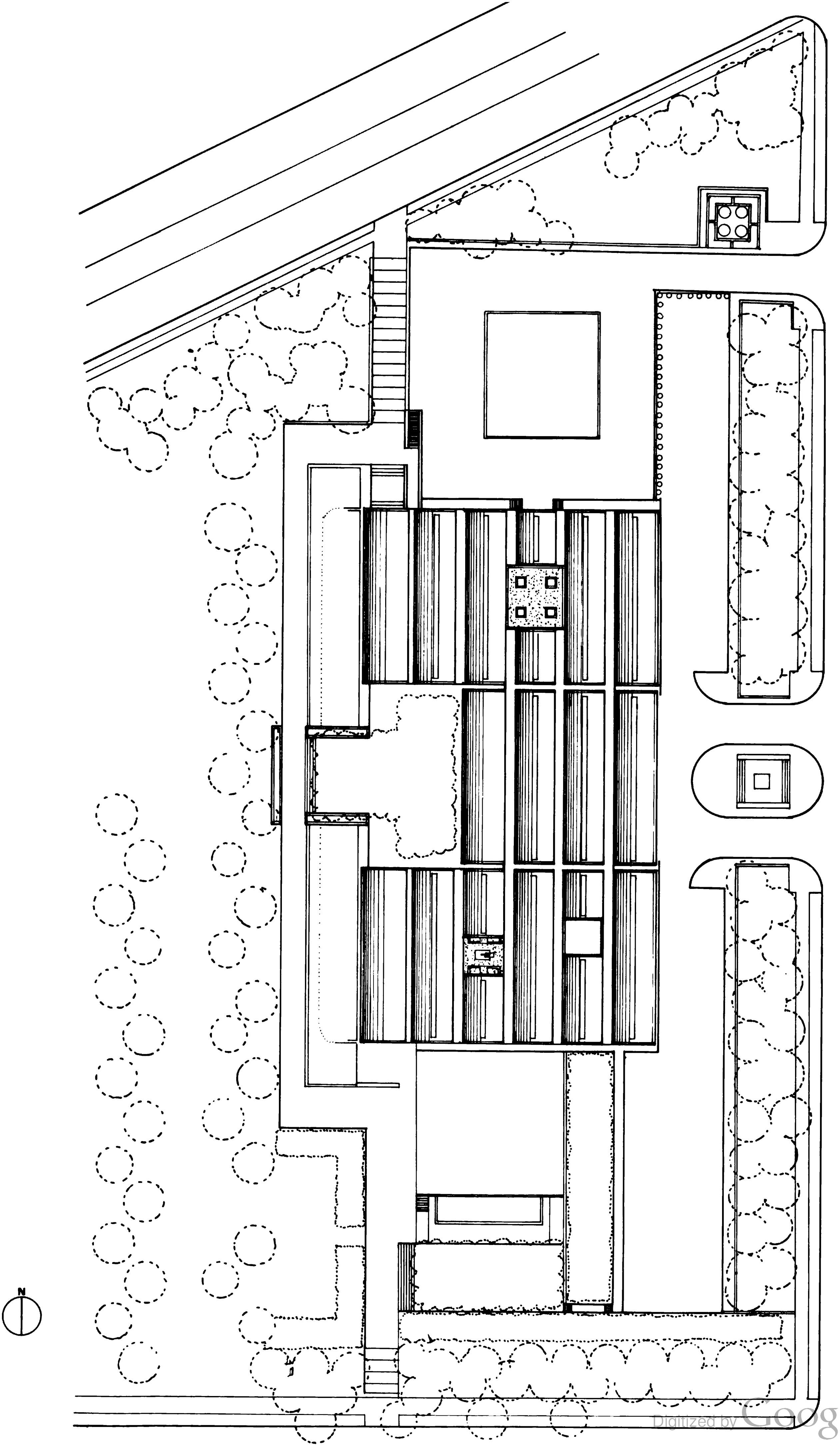




(top) Portico seen from the park on the west. (below) View from the approach on the north.

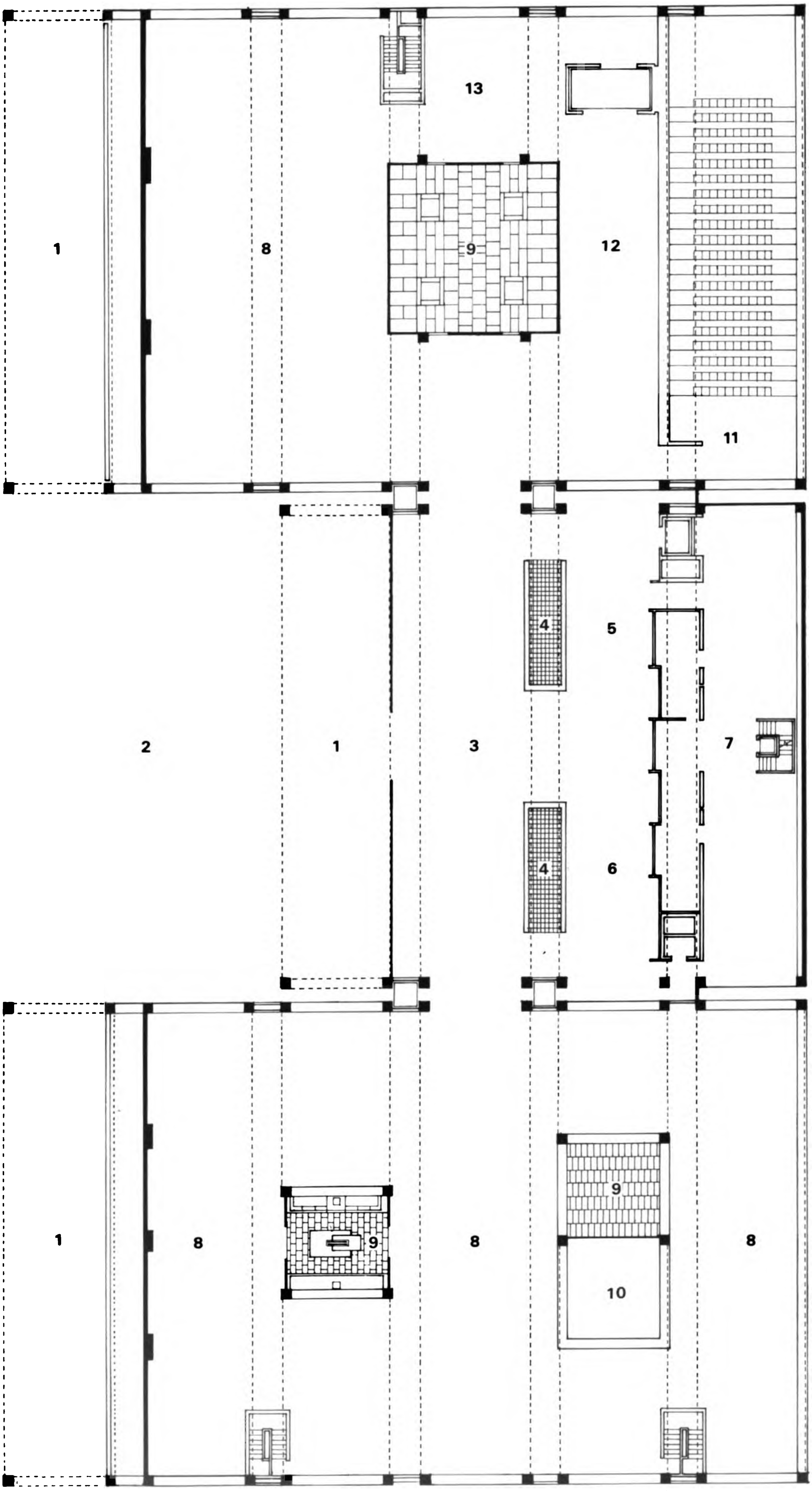




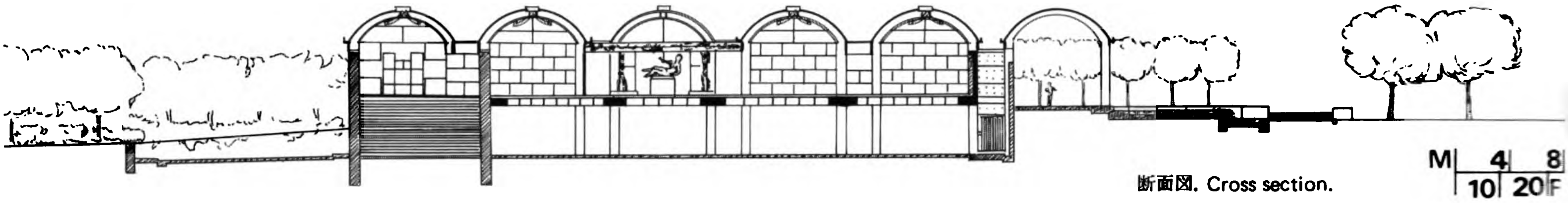


配置図. Plot plan.

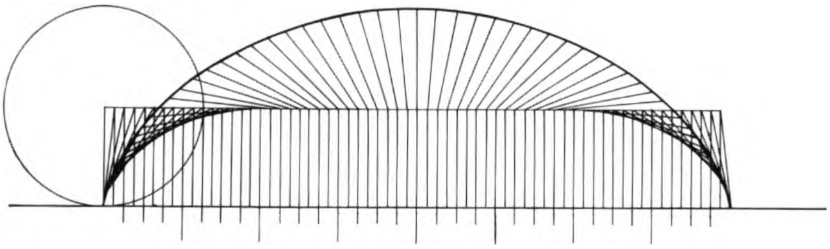
1. portico
2. entrance court
3. entrance hall
4. stairs from the car entrance
5. bookshop
6. shop
7. mezzanine-level library
8. gallery
9. light court
10. two-storied conservator's studio
11. auditorium
12. snack bar
13. kitchen



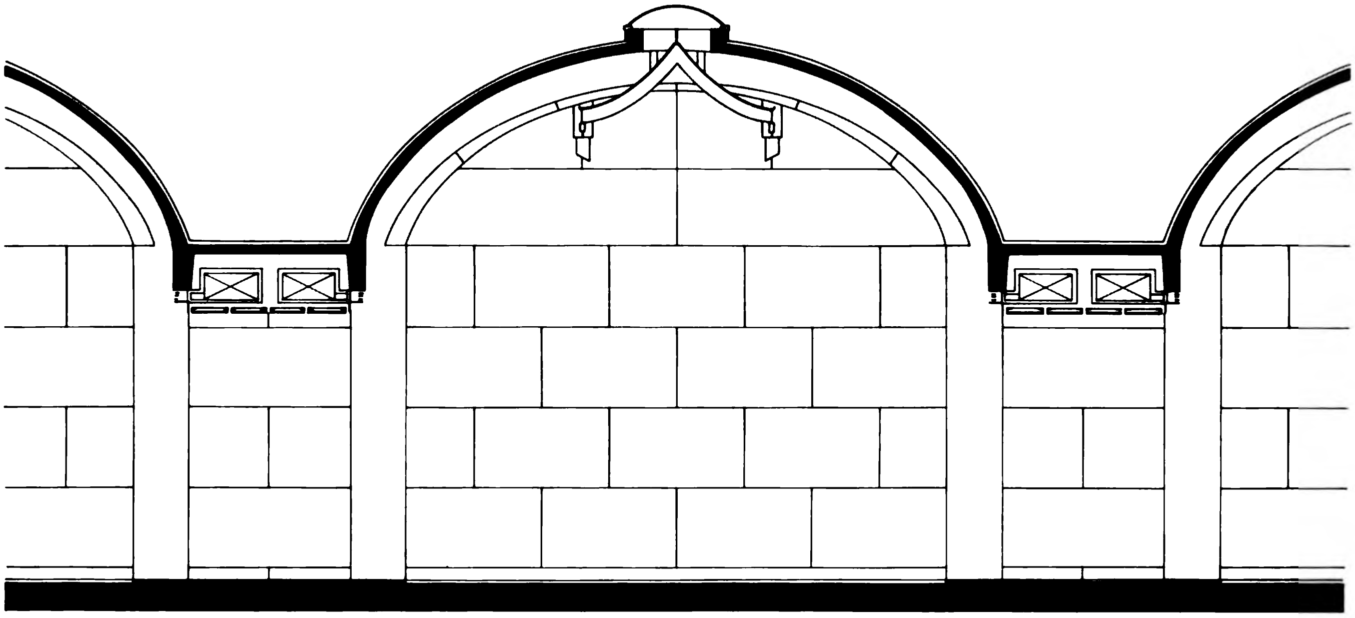
平面図. First-floor plan.



断面図. Cross section.

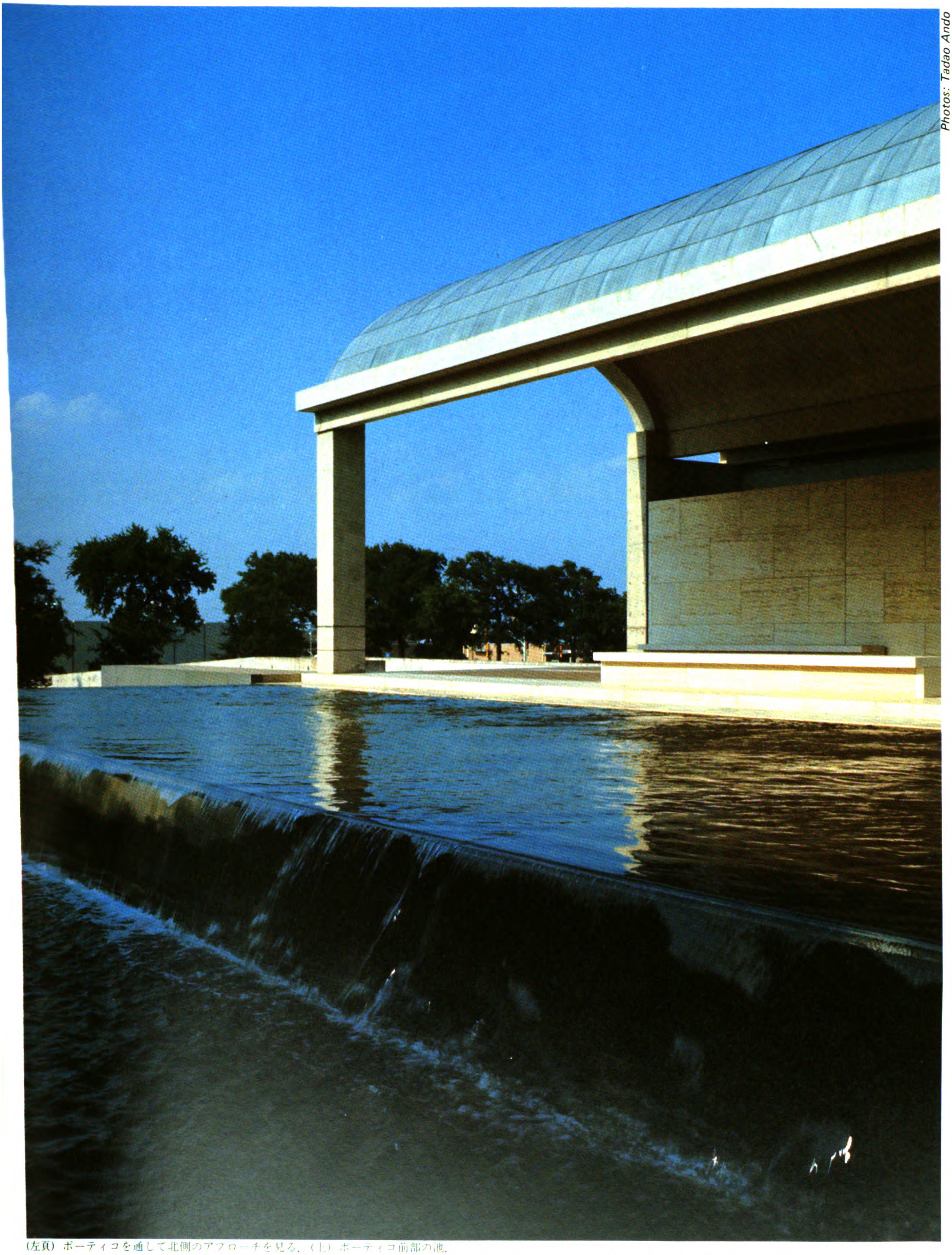


サイクロイド曲線. Diagram of cycloid.



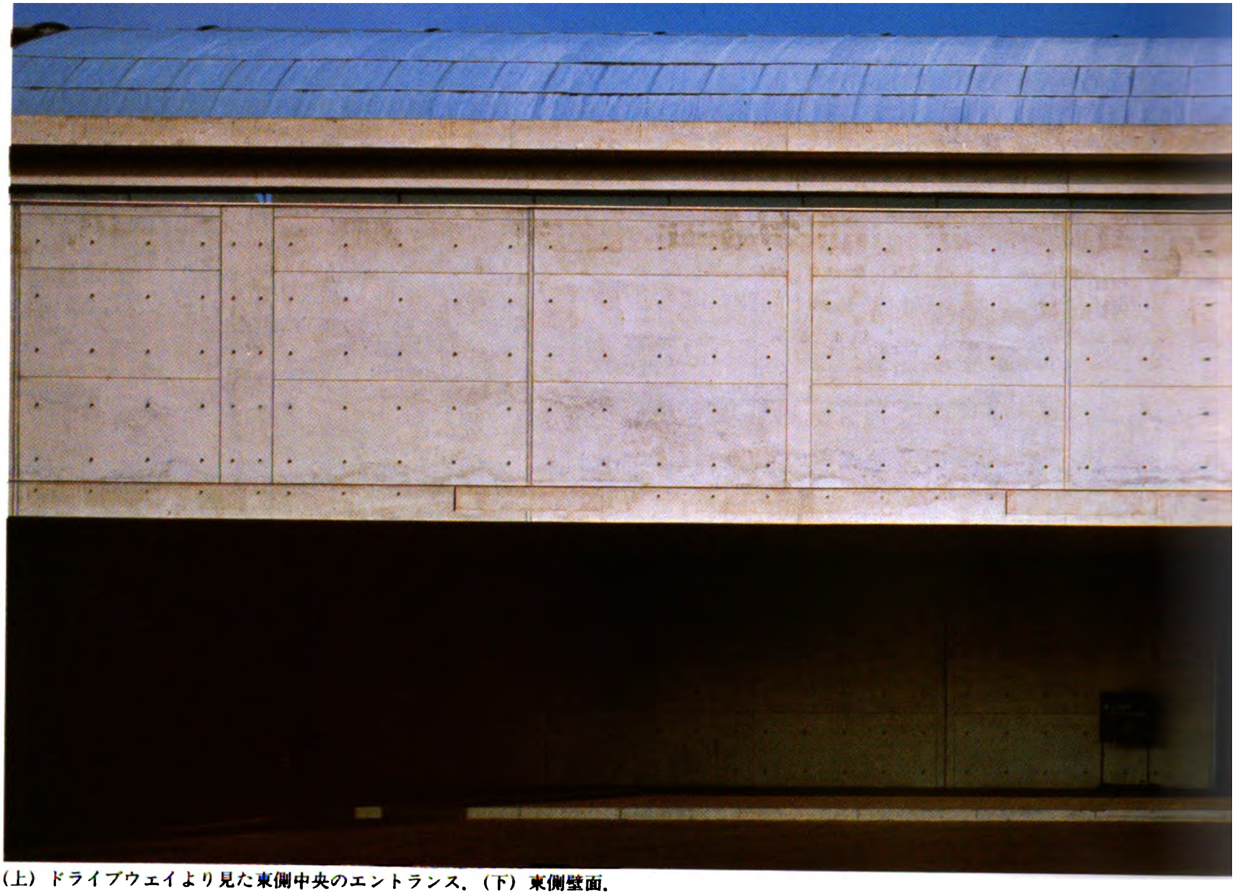
(右頁) 西側中央のポーティコ. 右はエントランス・ギャラリーへの入口.
(facing page) Portico fo the central wing. Entrance to the gallery on the right.

(右頁) 西側中央のポーティコ. 右はエントランス・ギャラリーへの入口.
(facing page) Portico of the central wing. Entrance to the gallery on the right.

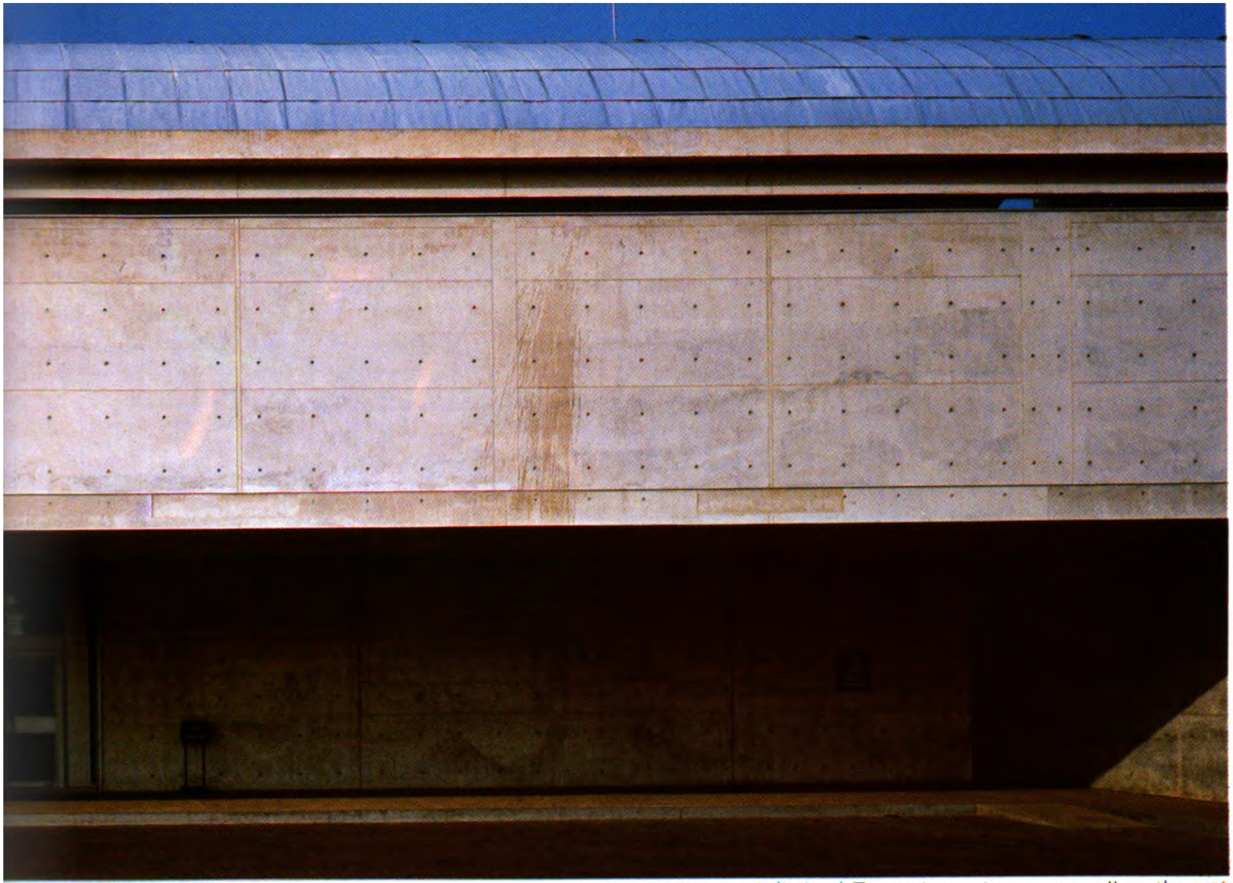


Photos: Tadao Ando

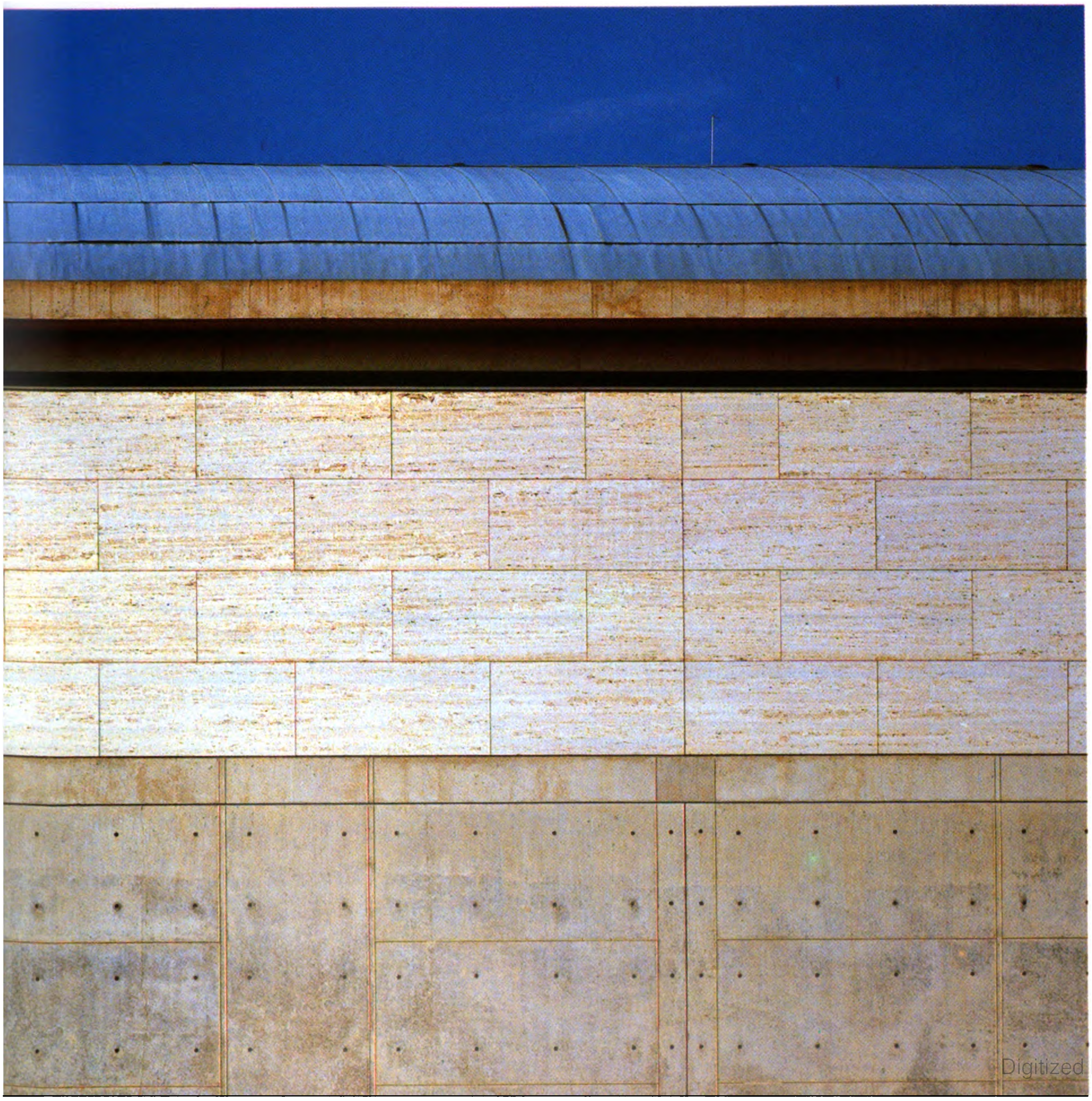
(左頁) ポーティコを通して北側のアプローチを見る. (上) ポーティコ前部の池.
(left) Approach on the north seen through the portico. (top) Waterfall in the foreground and the portico of the north wing.

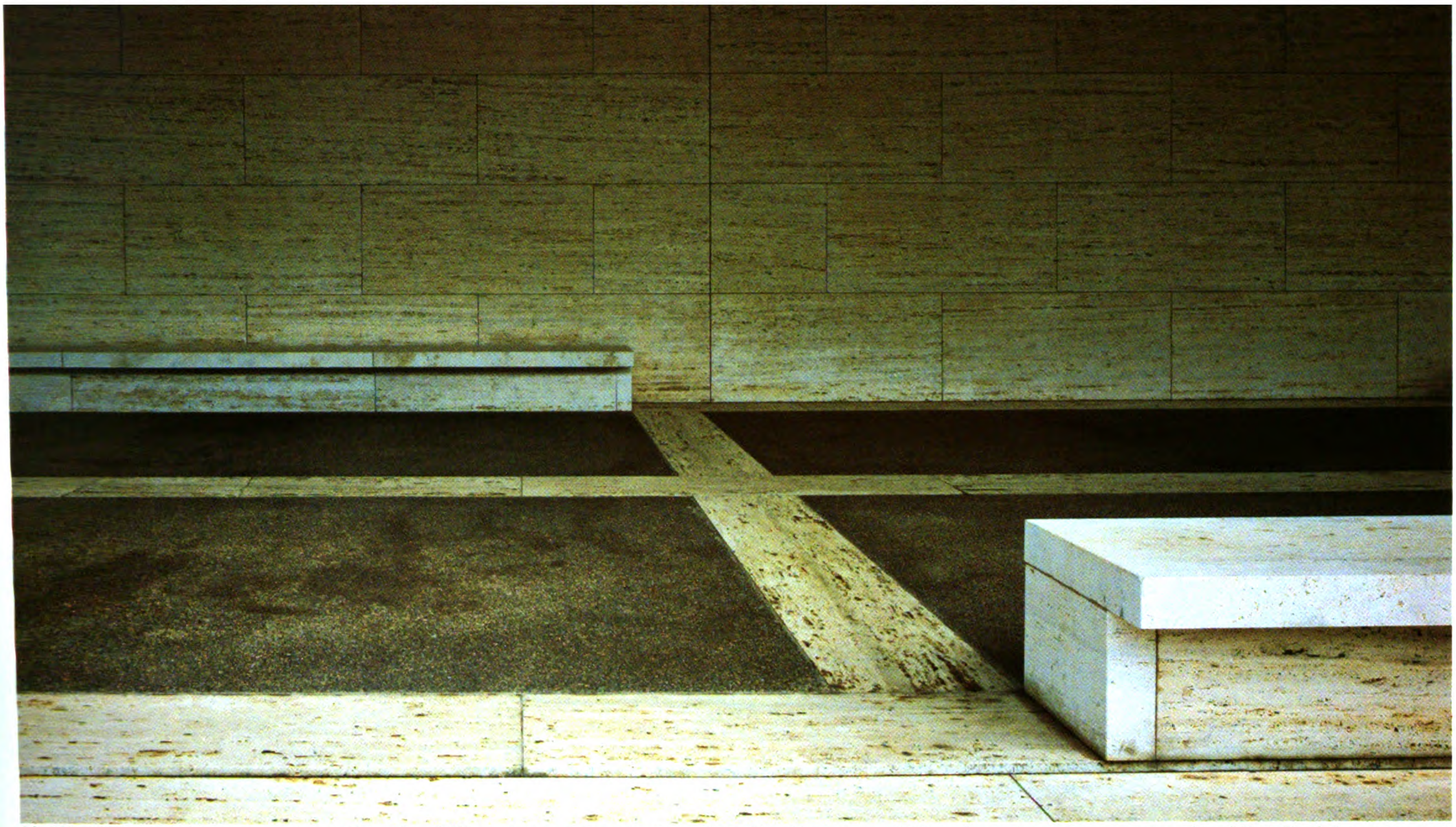


（上）ドライブウェイより見た東側中央のエントランス．（下）東側壁面．

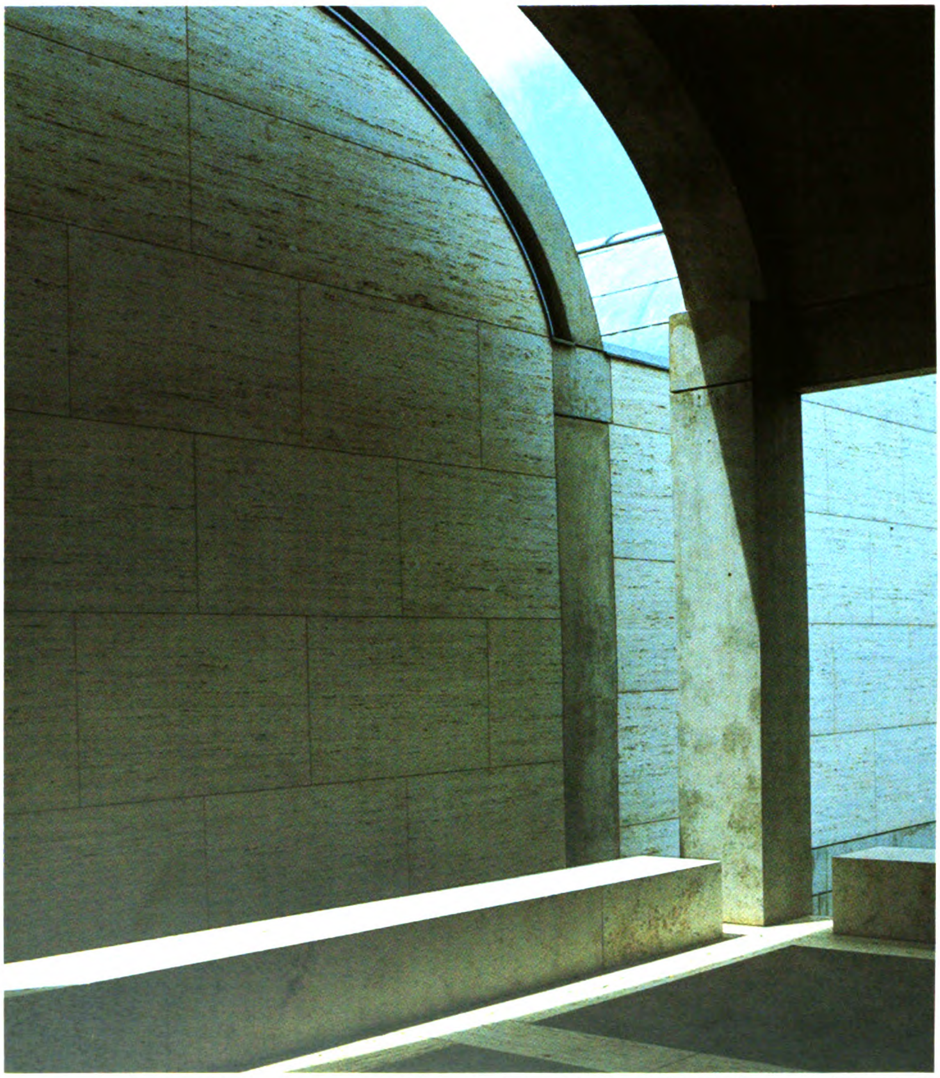


(top) East facade seen from the driveway. Central car entrance on the low level. (below) Travertine-and-concrete wall on the east.





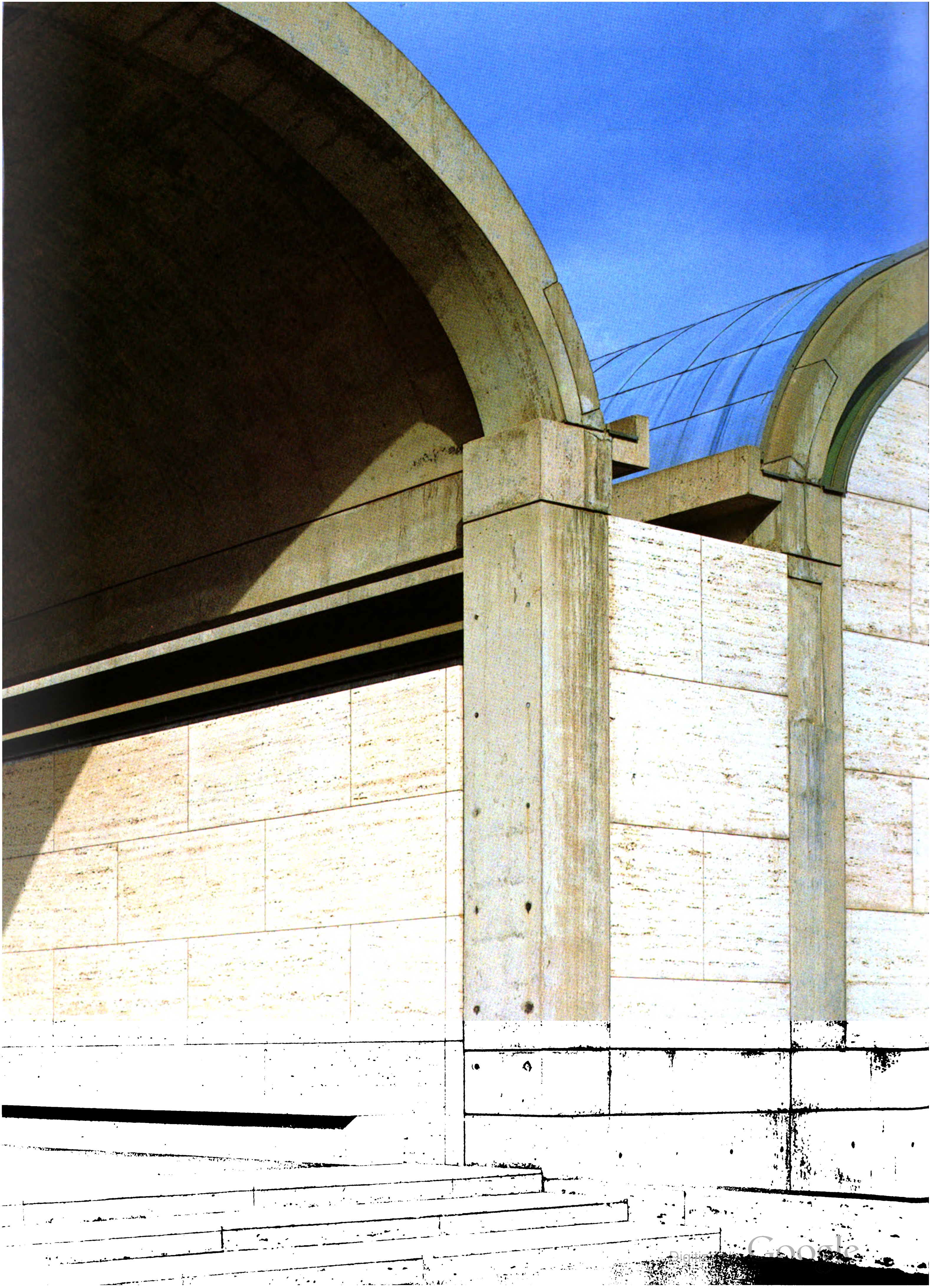
(左頁）西側エントランス・コートより見る.（上）西側エントランスへのポーティコ部分詳細. (facing page) View from the entrance court. (top) Detail of the pavement.

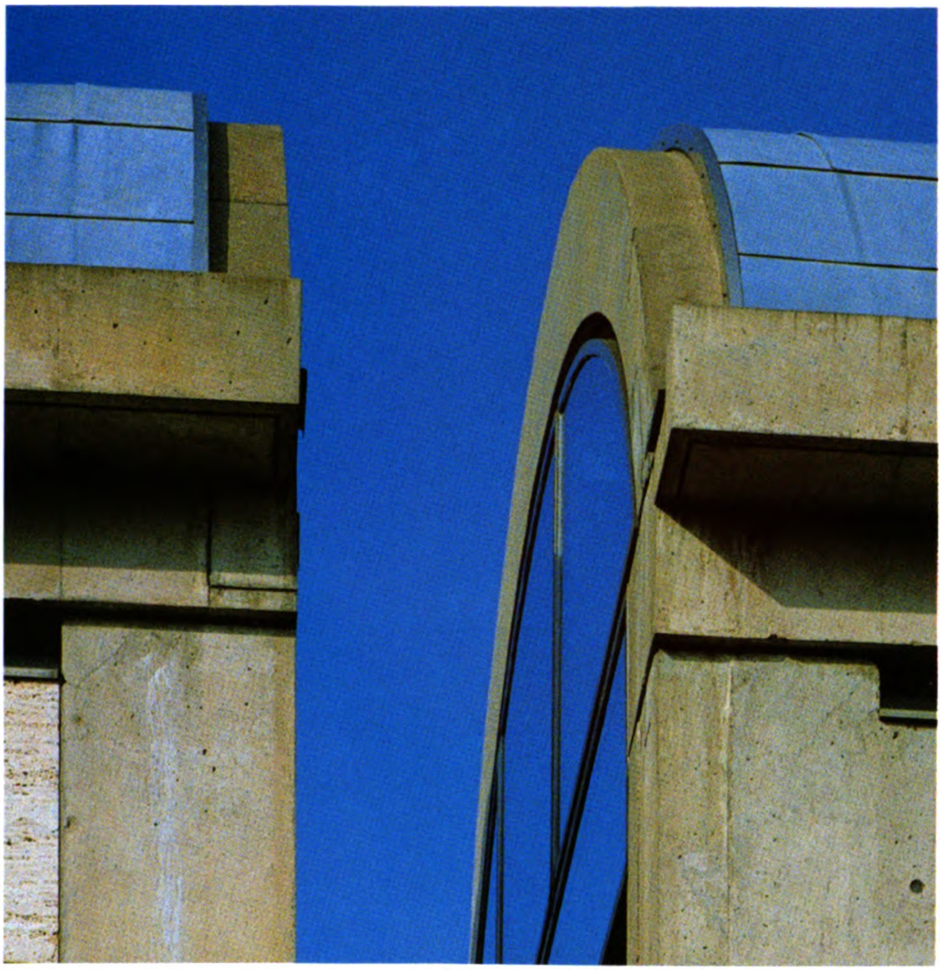


ポーティコとギャラリーの壁面. Side wall of the gallery and the portico in the foreground.

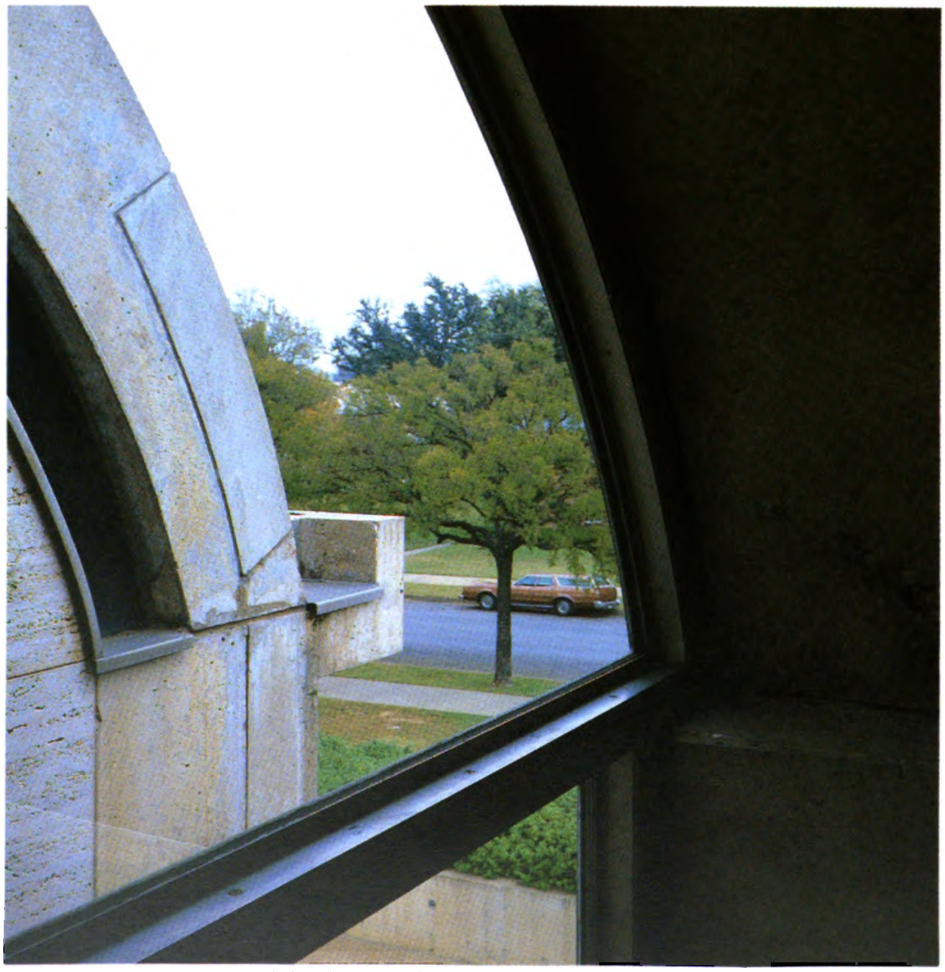
Photo: Tadao Ando.

facing page; photo: Hisao Kōyama.

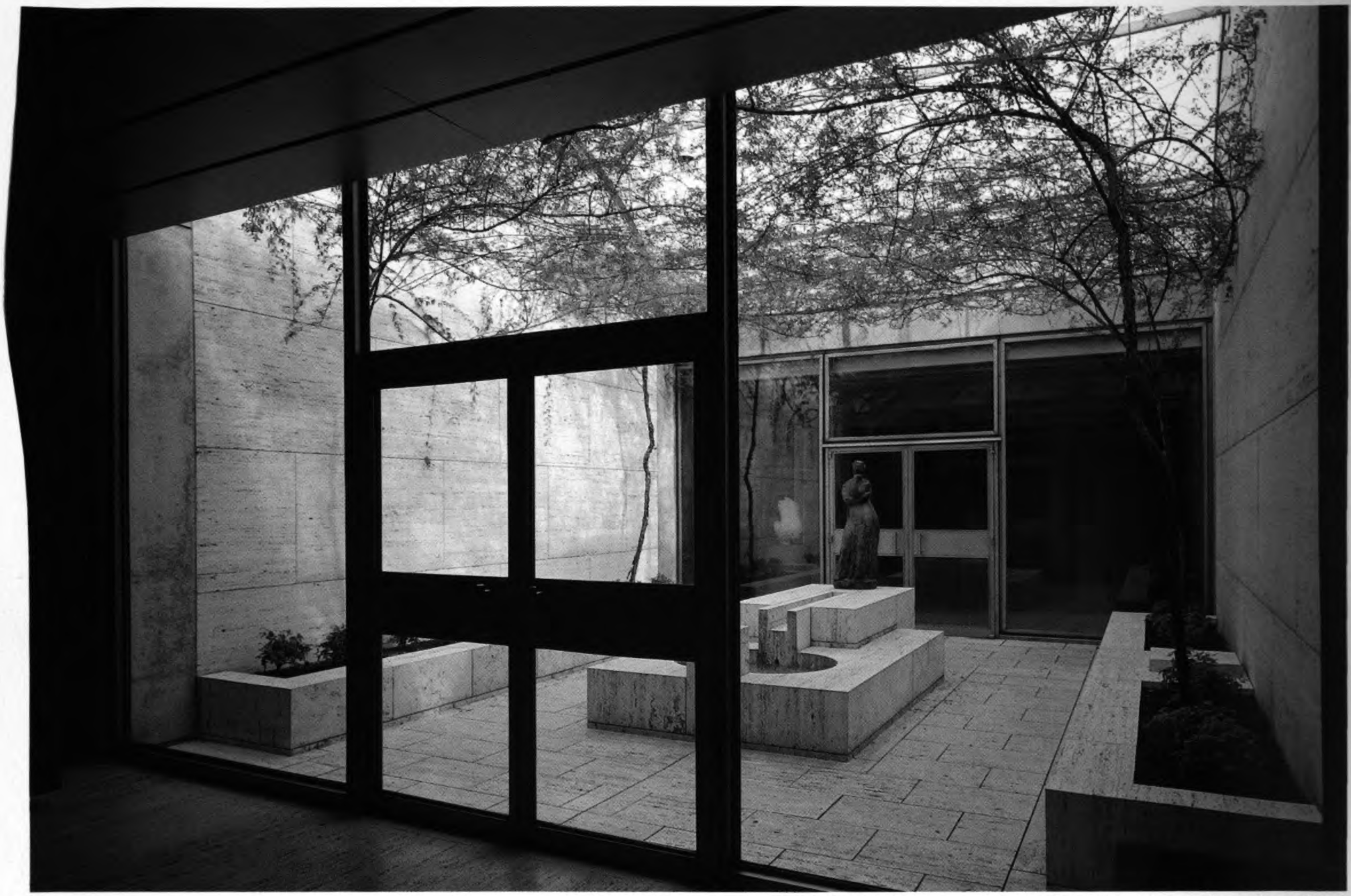




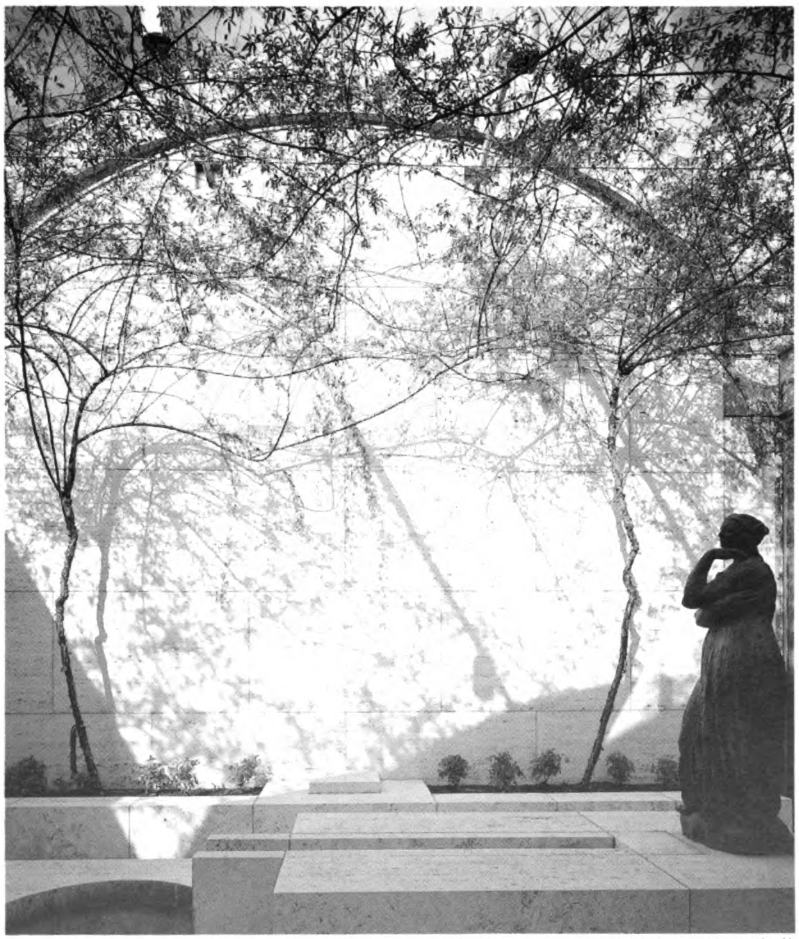
中央棟と南棟の間のスリット. Slit between the two vaults.



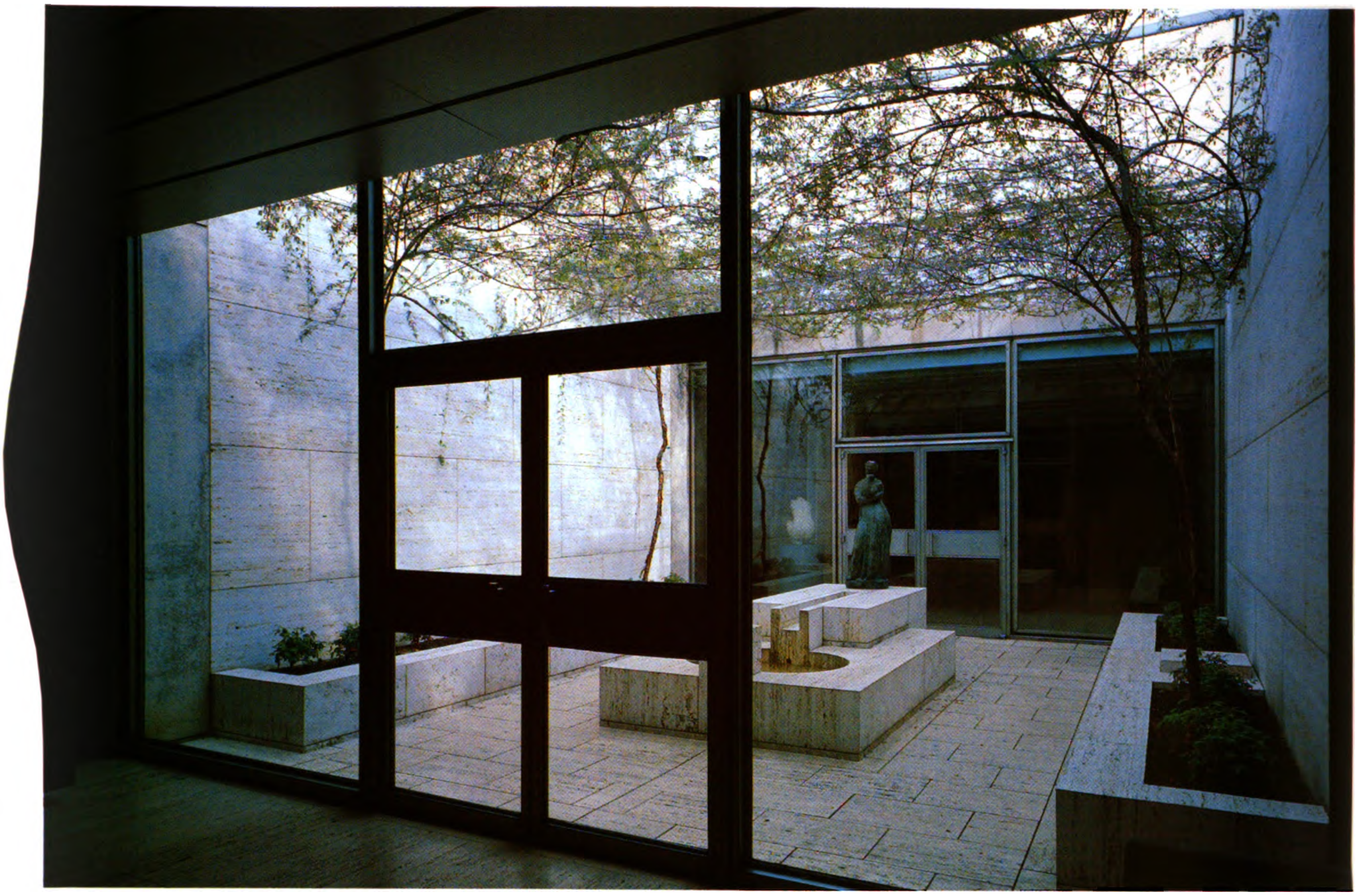
中２階図書術の妻側開口詳細. Detail of the opening on the mezzanine-floor library.



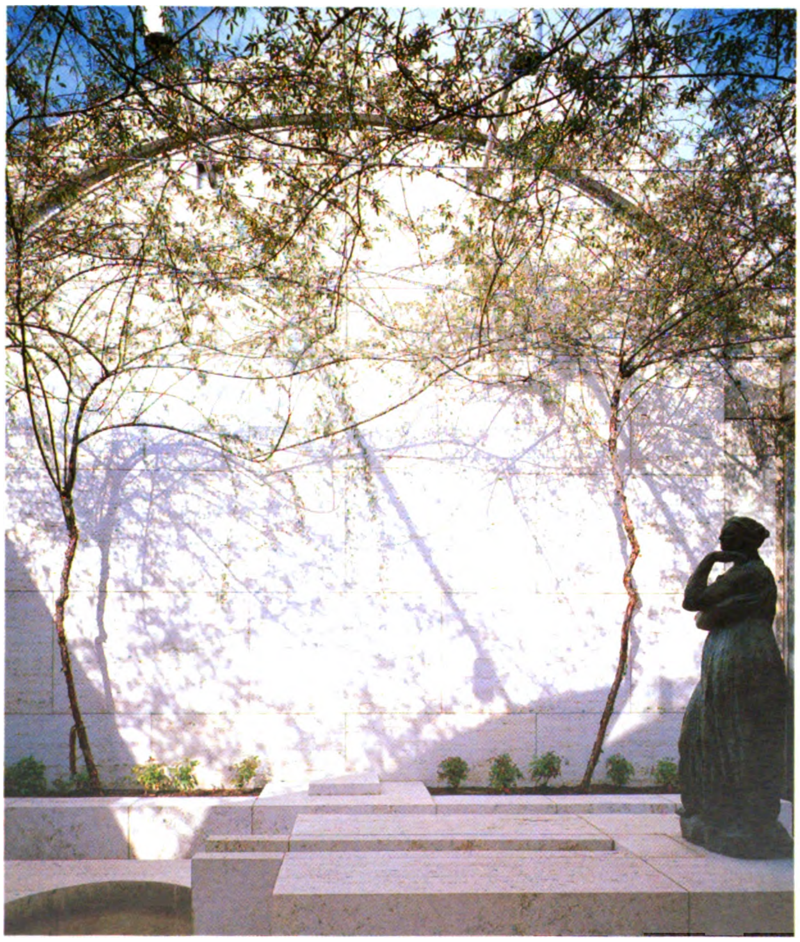
ギャラリーより南棟の光庭を見る. Light court of the south wing seen from the gallery.



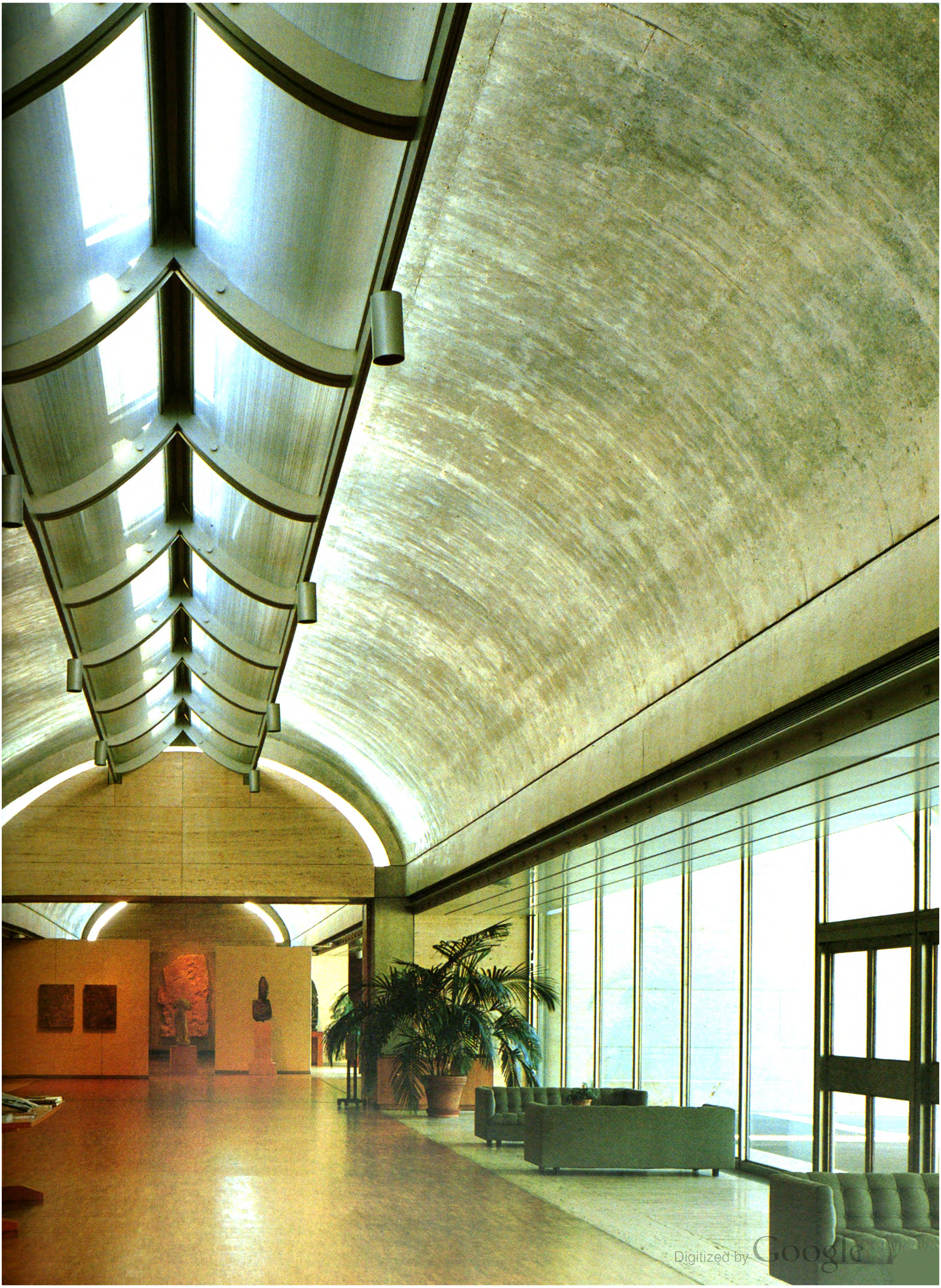
南棟の光庭. （右頁）エントランス・ホール. Light court. (facing page) Entrance hall.

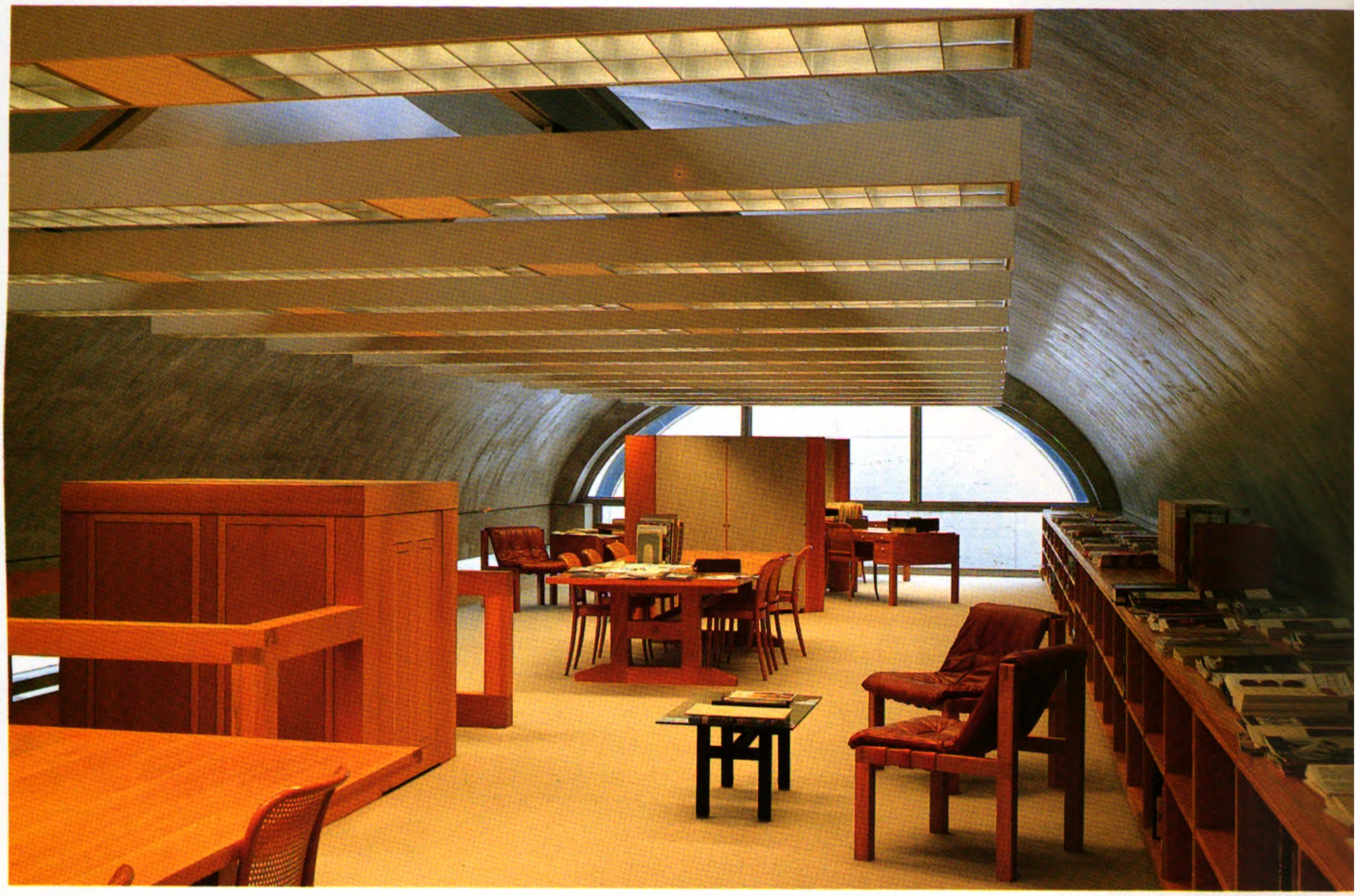


ギャラリーより南棟の光庭を見る. Light court of the south wing seen from the gallery.

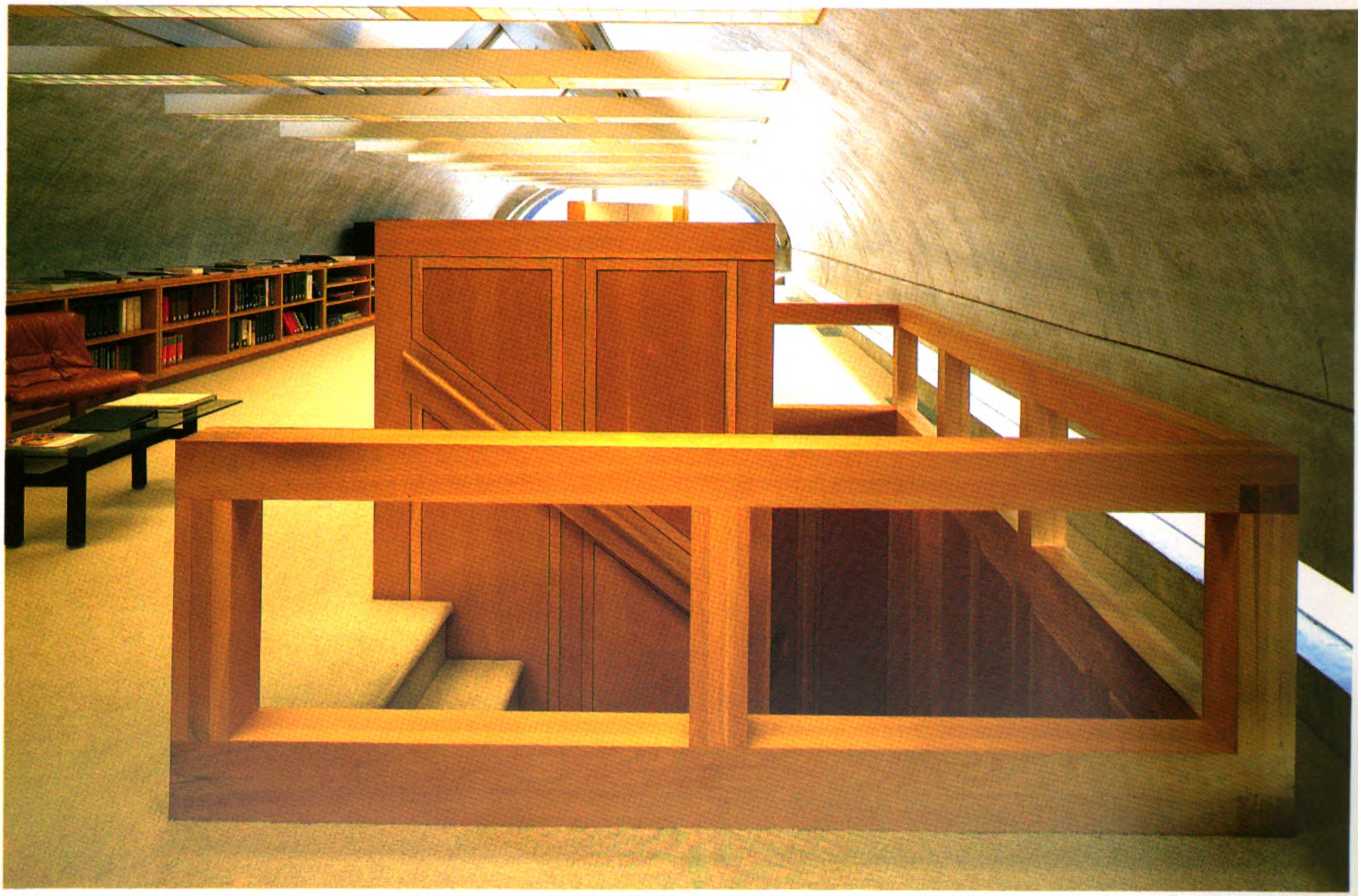


南棟の光庭. (右頁) エントランス・ホール. Light court. (facing page) Entrance hall.

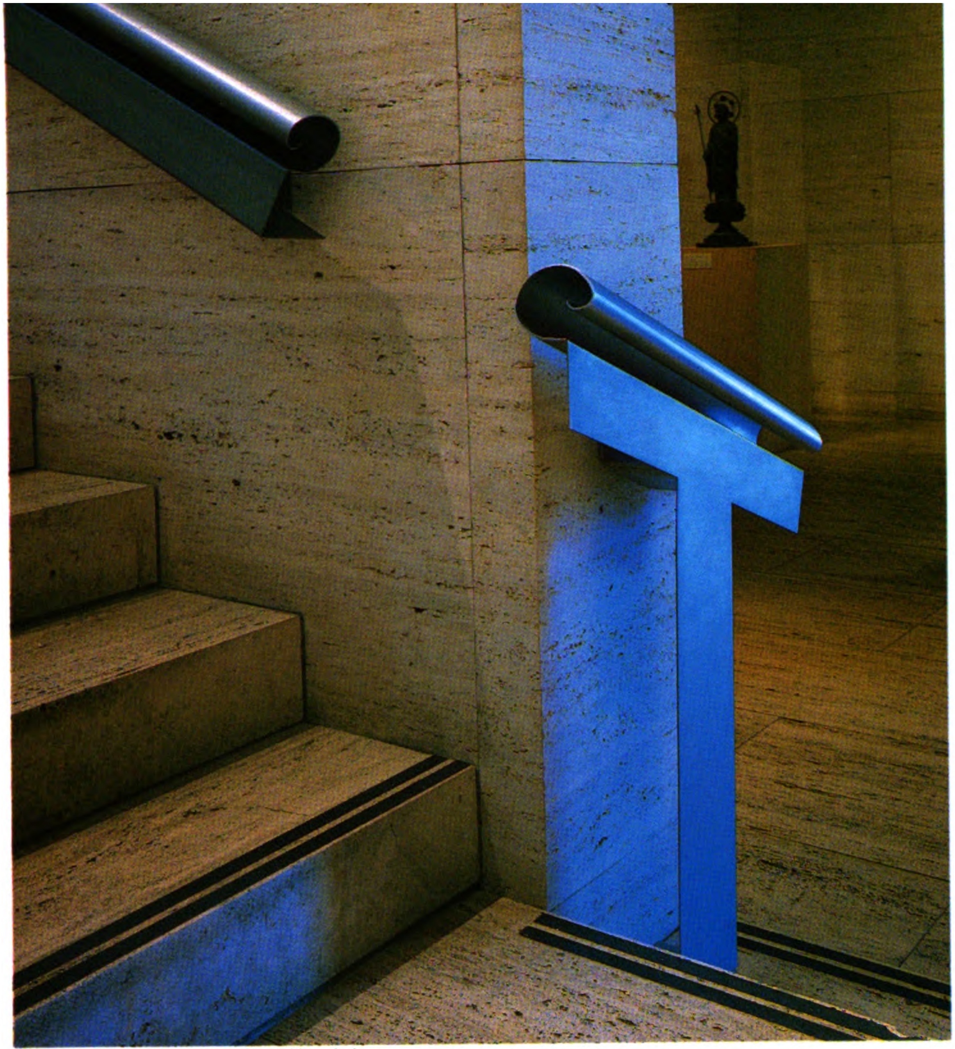




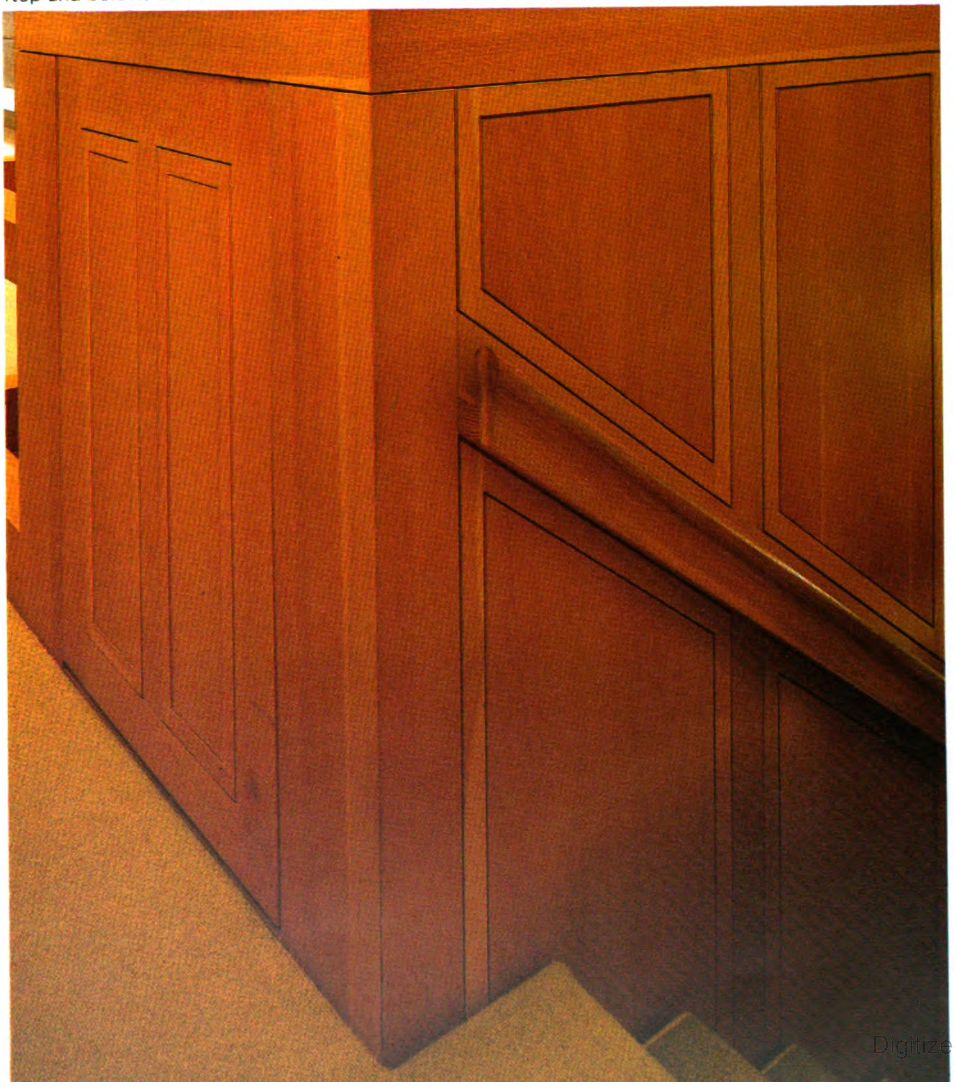
中 2 階図書館. Mezzanine-floor library.



中 2 階図書館の階段. Stair to the library.



(上・下) 階段の詳細. (次頁) 北棟の光庭.
(top and below) Detail of the stairs. (overleaf) Light court of the north wing.

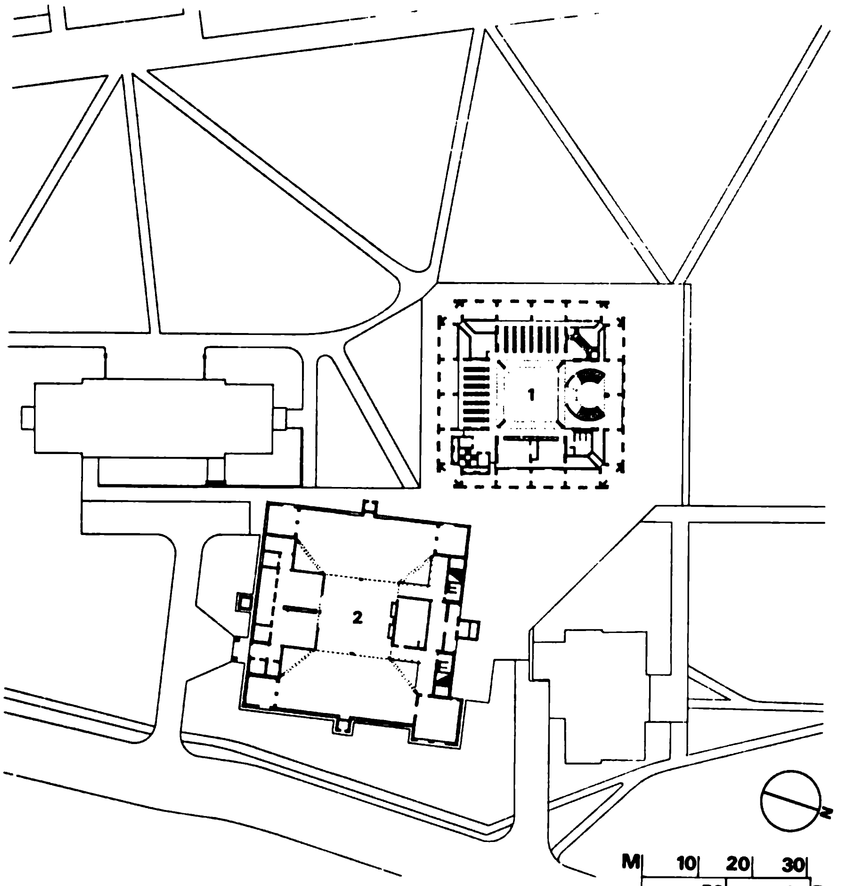


1967-72

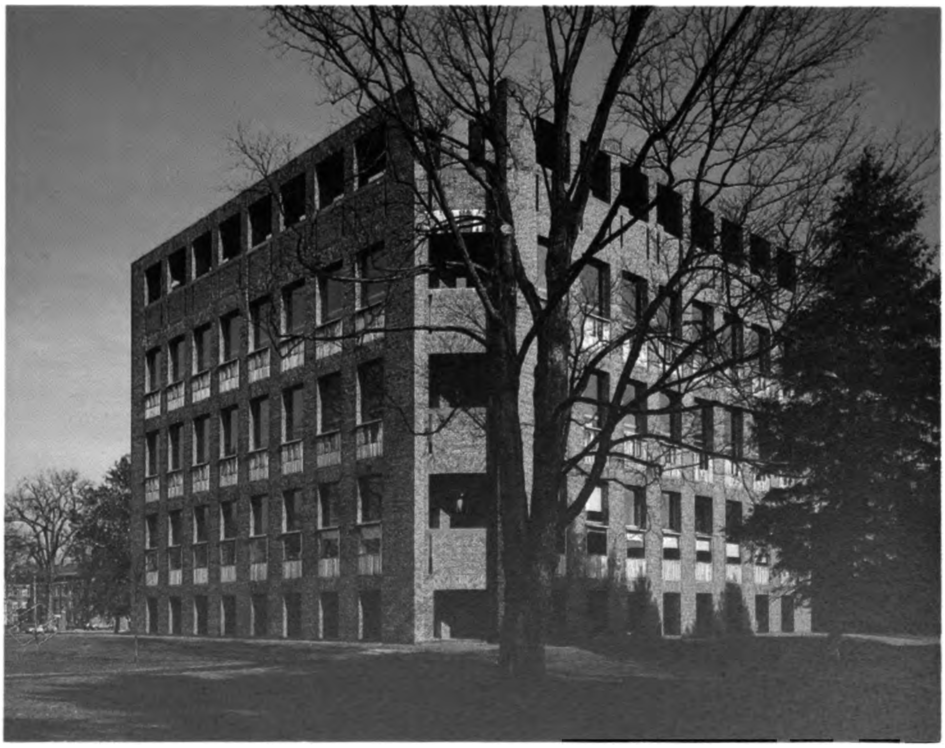
フィリップス・エクセター・アカデミィ図書館

LIBRARY, PHILLIPS EXETER ACADEMY

Exeter, New Hampshire, U.S.A.



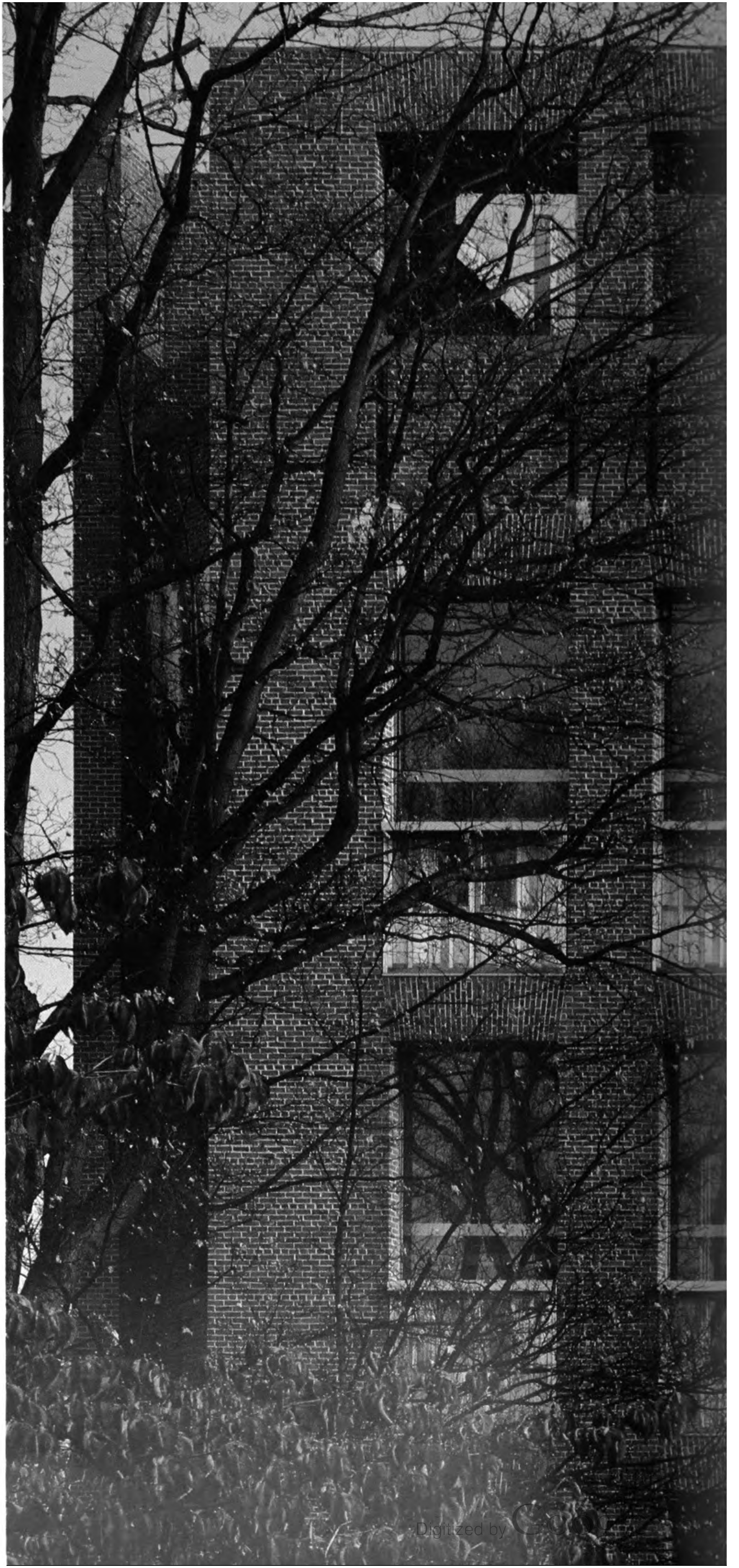
配置図. Site plan.　　1. library　2. dining hall



全景. General view from the northwest.

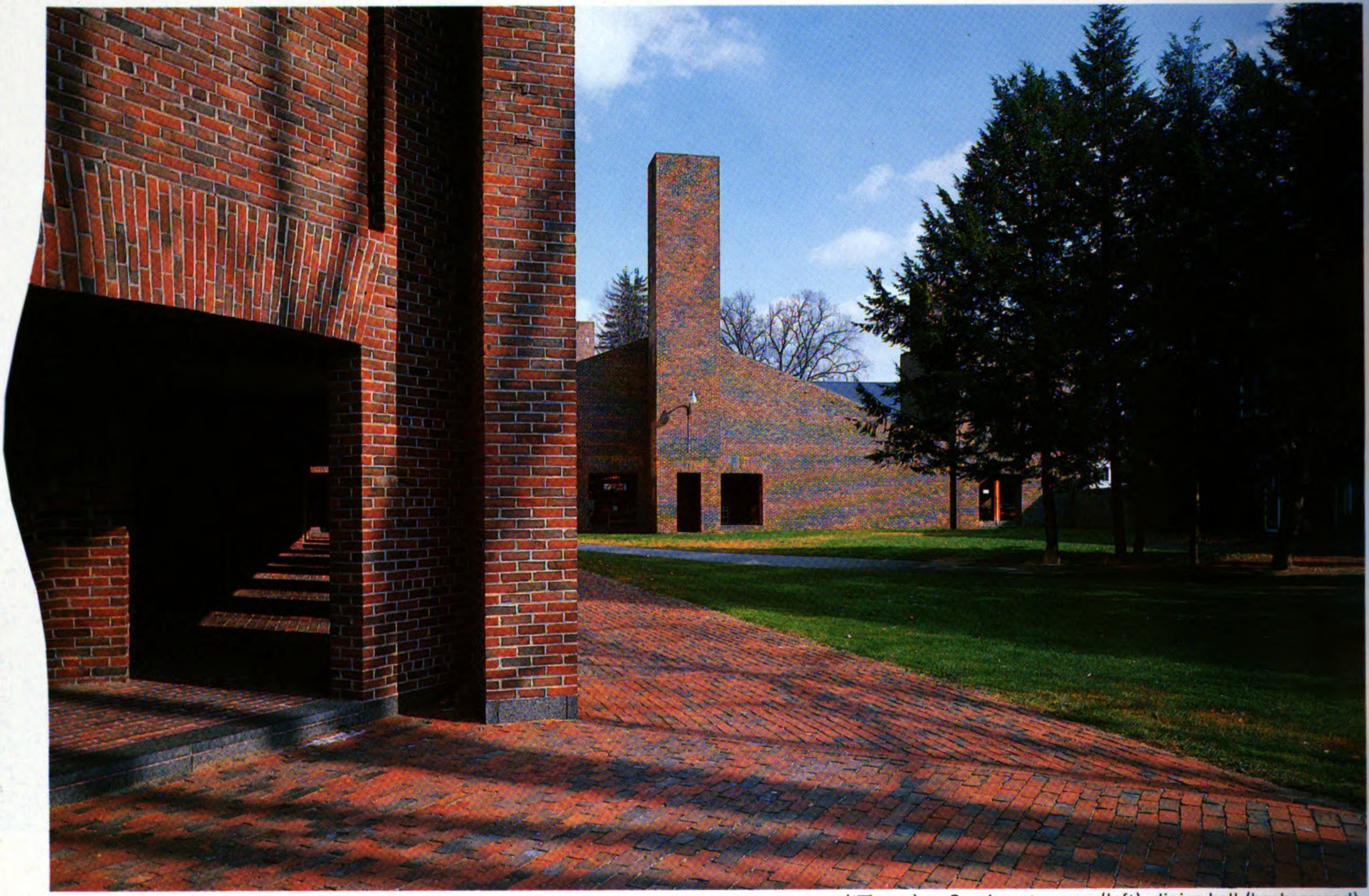
カーンは「本を暗いところから取りだして，明るいところで読む」と認識している．この建物の構成は明らかにその考えを反映している．書庫と閲覧の場のために別の構造を駆使しているのも強くその考えをうかがわせる．これは循環する動線によって確固なものになっている．建物の中央に入れば，取り囲まれた書架は大きな円形の開口を通してよく見える．ひとたび閲覧の資料を選んでしまえば，周辺の読書コーナーで勉強することができる．窓は，エレヴェーションに現われているように一般的な陽差しと特有な陽差しを採光することができる．

Kahn observed that, "one takes a book from where it is dark to read in light." The organization of this building clearly reflects that notion, even to the use of a separate structure for the book stacks and the reading areas. This is reinforced by the circulation. One enters into the heart of the building where the surrounding stacks are visible through the great circular openings. Once reading material is selected, one may study in one of the perimeter reading areas. The windows afford both a general and particular kind of light as expressed in the elevations.



ファサードの一部．レンガ仕上げの柱型は上層へゆくに従って幅を狭め，逆に開口部の幅は広がっている。

Facade on the southwest. The width of the brick-cladded piers is narrow as they rise. On the other hand the width of the openings is the widest at the top level.



南西コーナー. Southwest corner (left), dining hall (background).

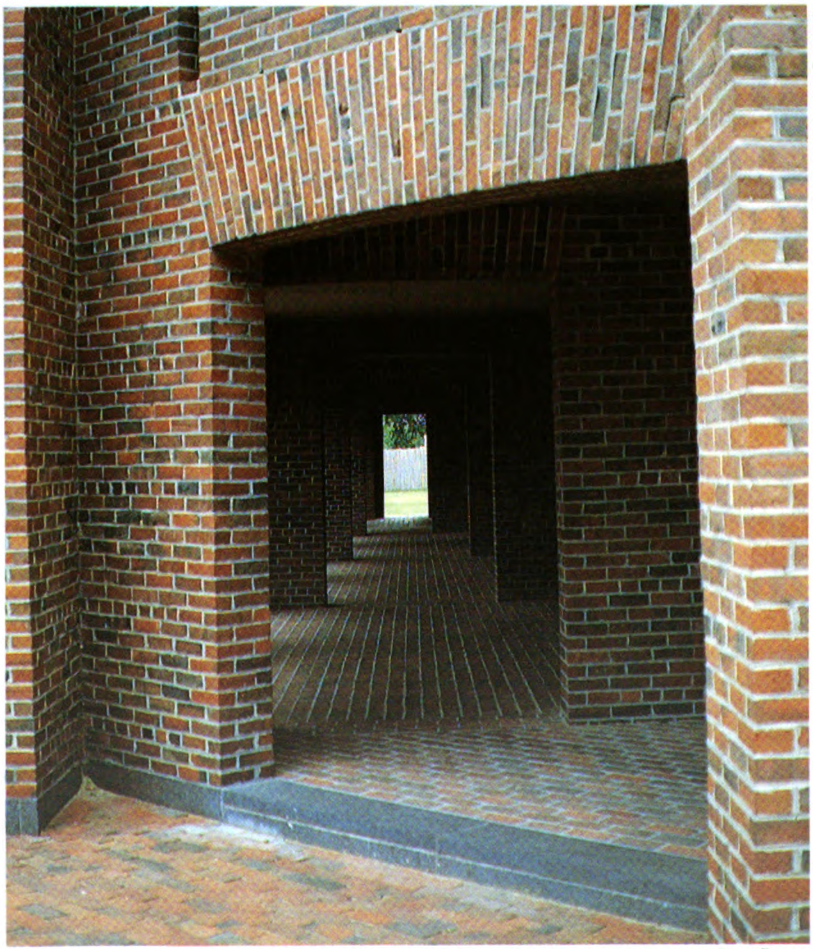
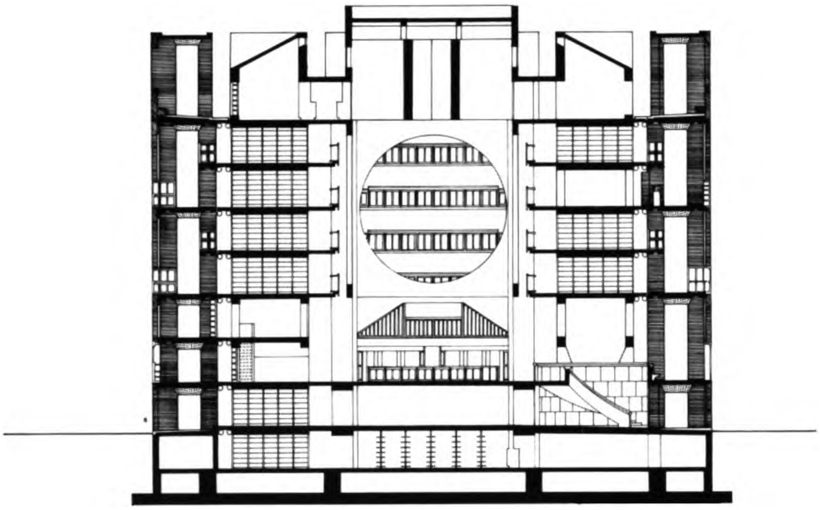
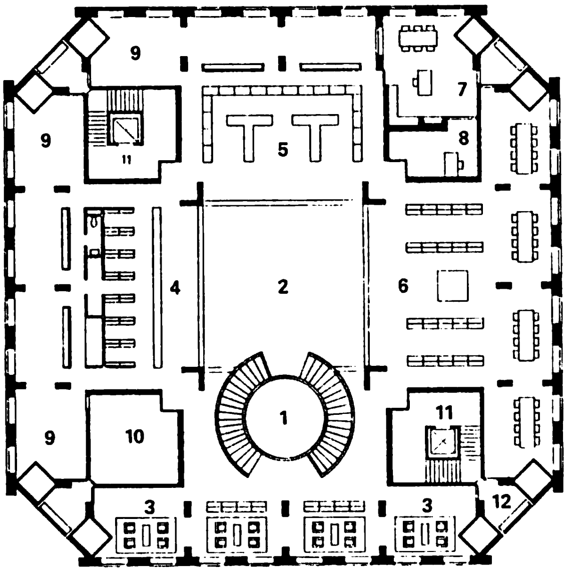


Photo: Hisao Kōyama.

1階のアーケード. Arcade on the first floor.

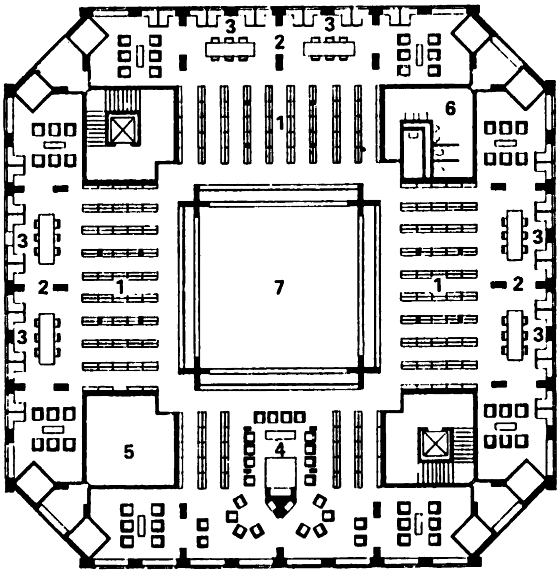


断面図. Section.



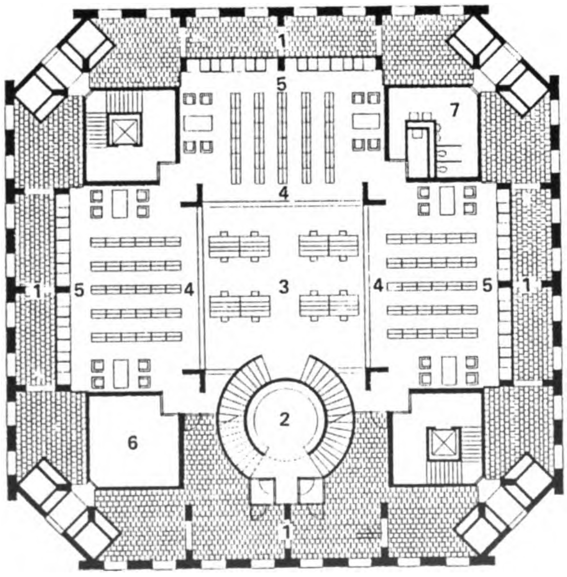
2階平面図. Second-floor plan.

1. entrance stair
2. central space
3. current periodicals
4. circulation desk
5. card catalogue
6. reference desk
7. librarian's office
8. secretary's office
9. work area
10. copying room
11. elevator and stair
12. portico



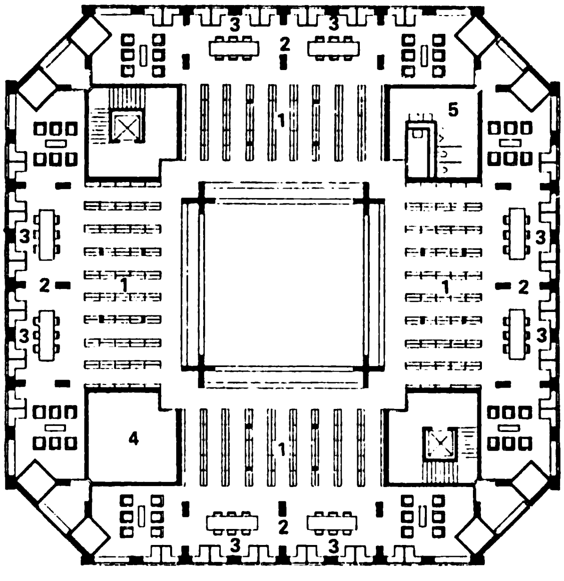
4階平面図. Fourth-floor plan.

1. general book stacks
2. general reading area
3. carrels
4. fiction area
5. listening room
6. toilets
7. upper part of central space



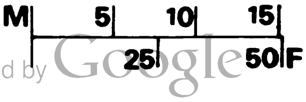
1階平面図. First-floor plan.

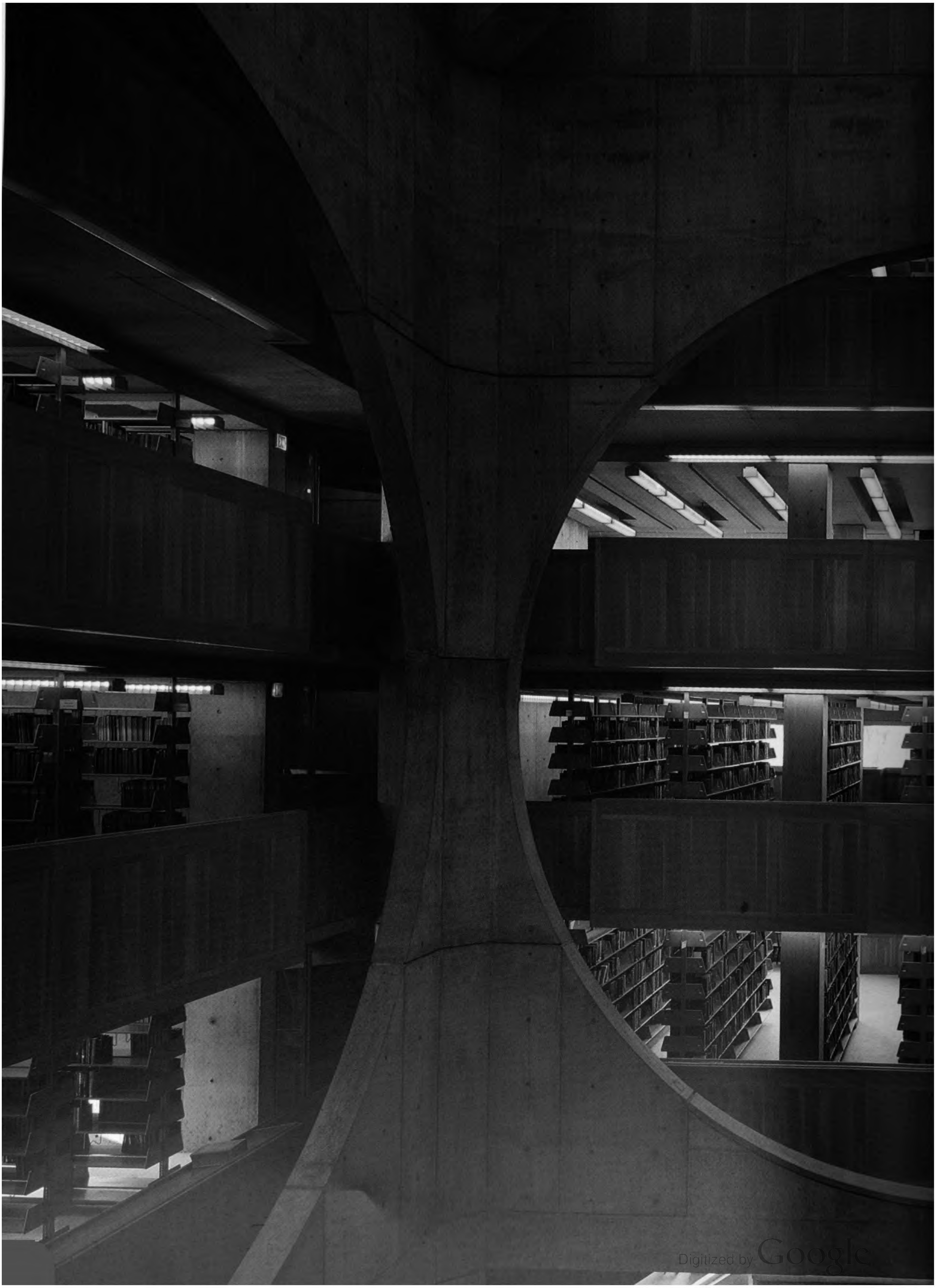
1. arcade
2. entrance
3. periodical index area
4. back numbers area
5. carrels
6. archivist's office
7. toilets

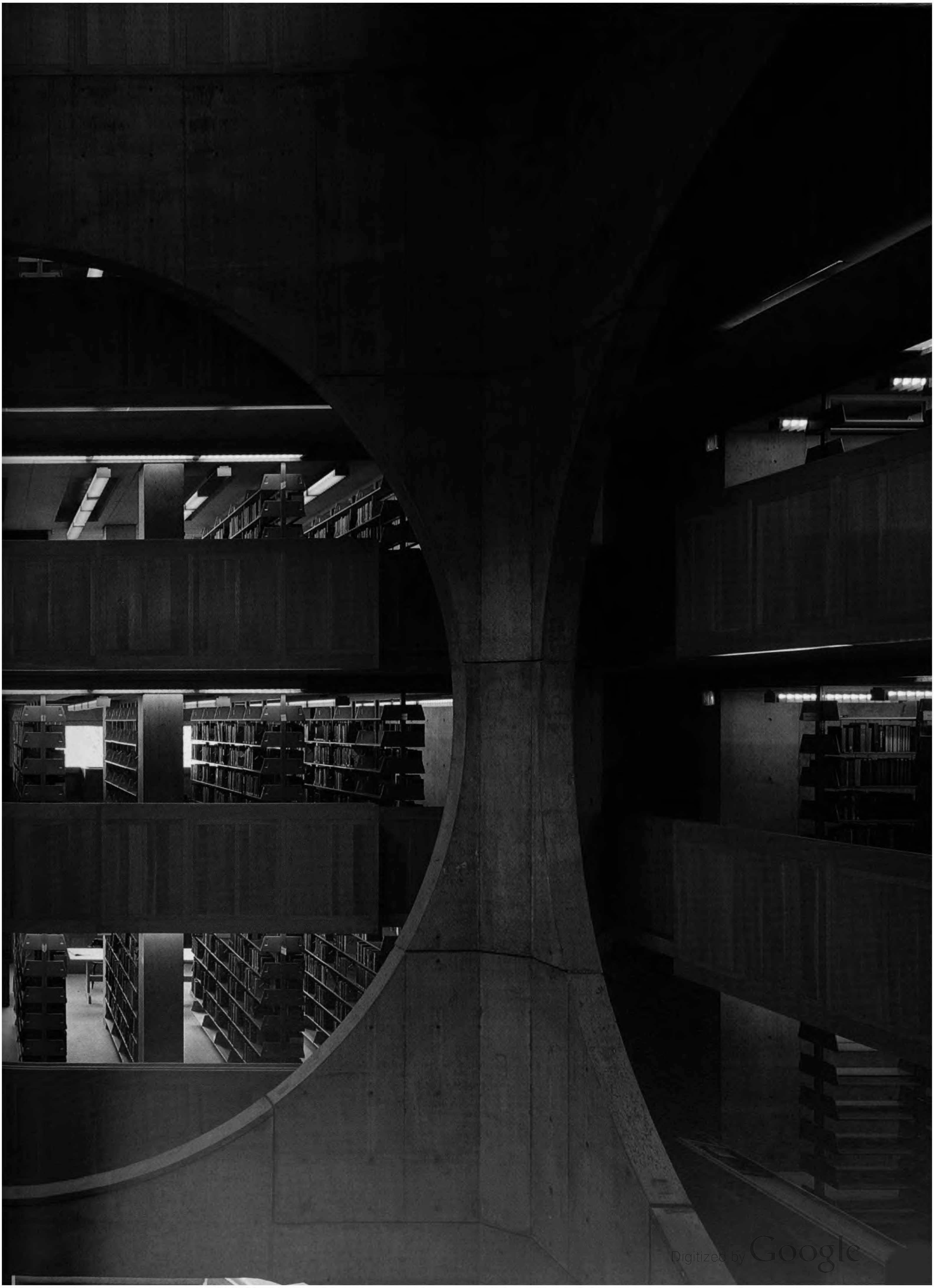


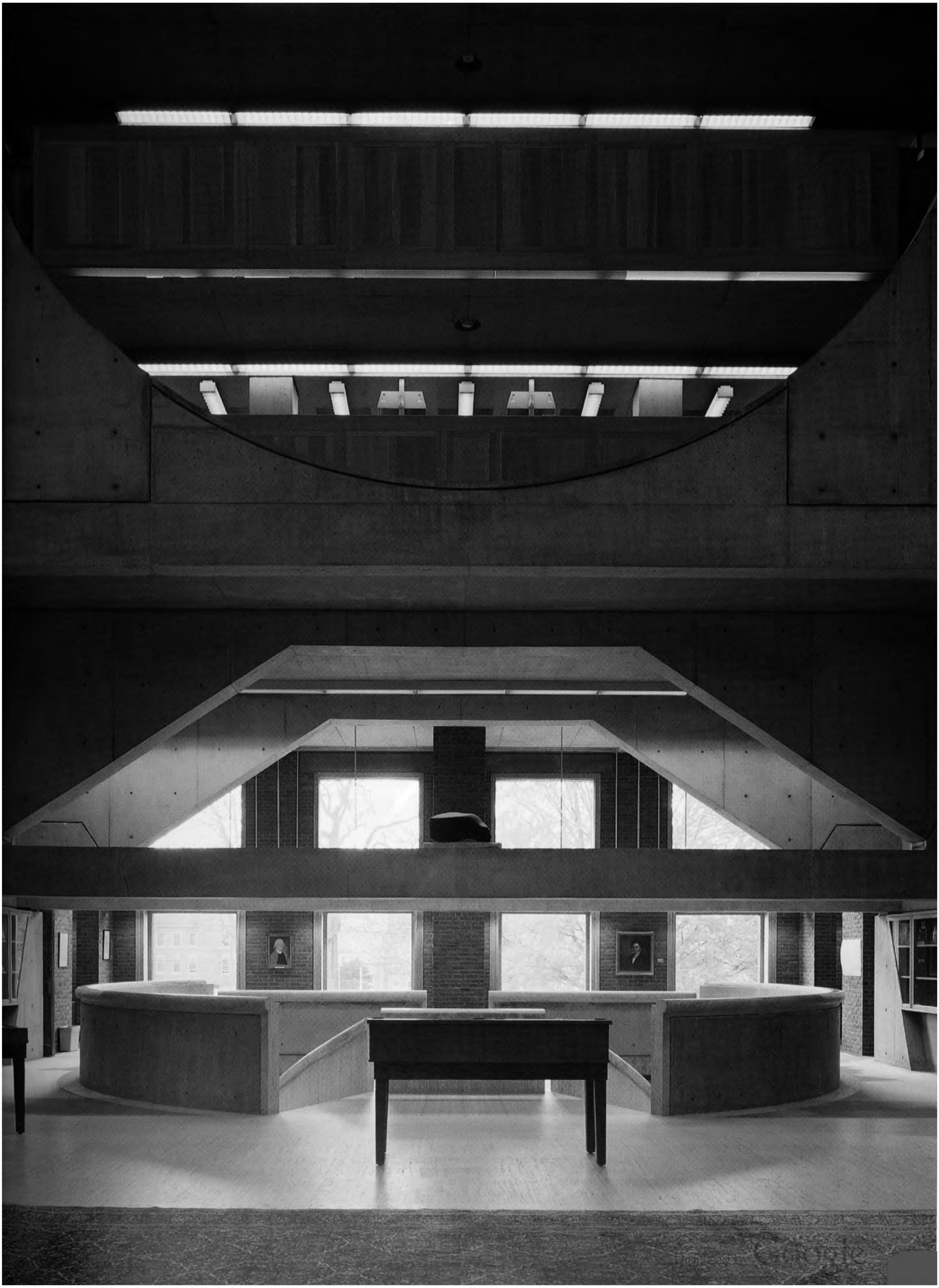
3階平面図. Third-floor plan.

1. general book skacks
2. general reading area
3. carrels
4. listening room
5. toilets









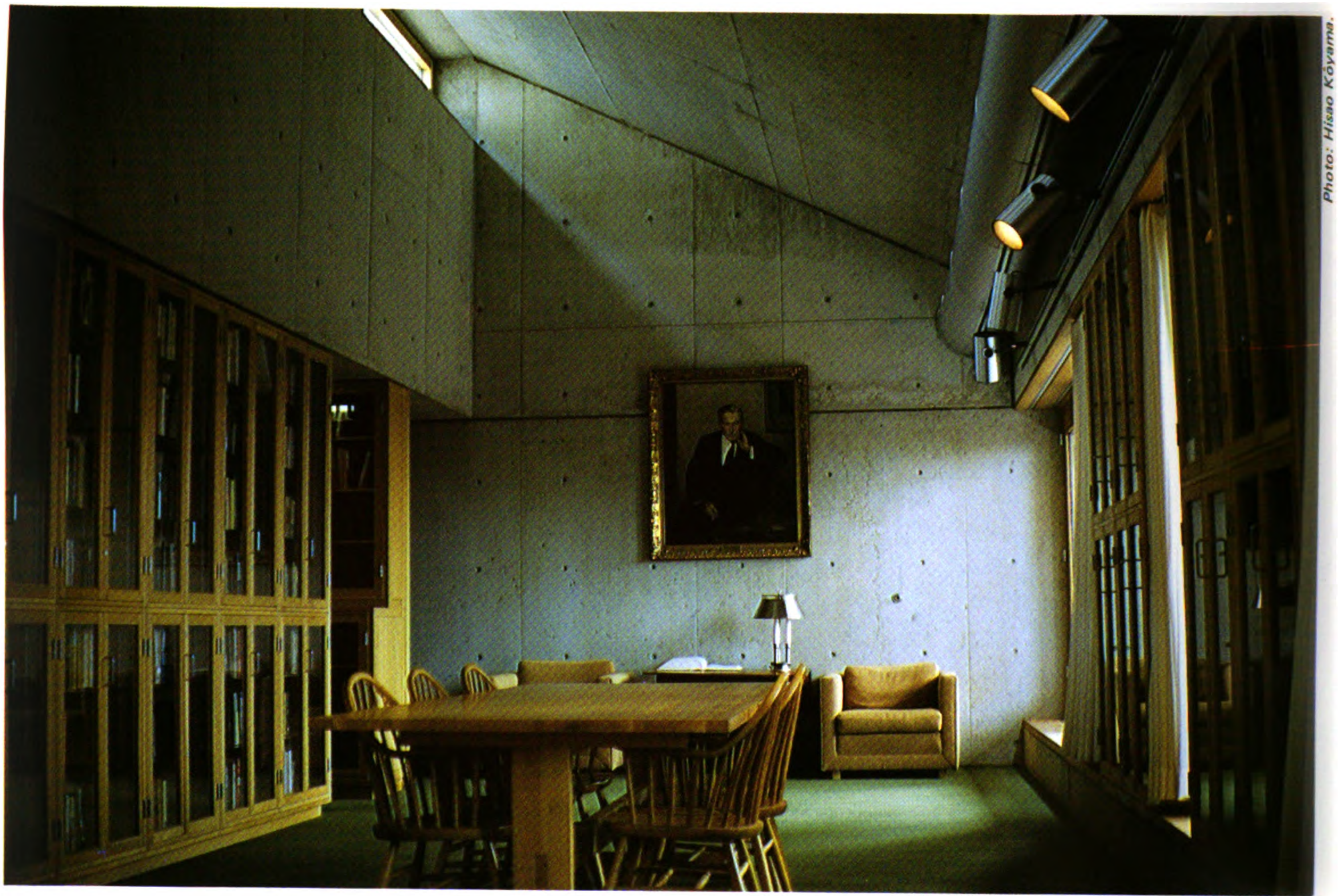


Photo: Hisao Kōyama.

5階の稀覯書室. Rare book room on the fifth floor.

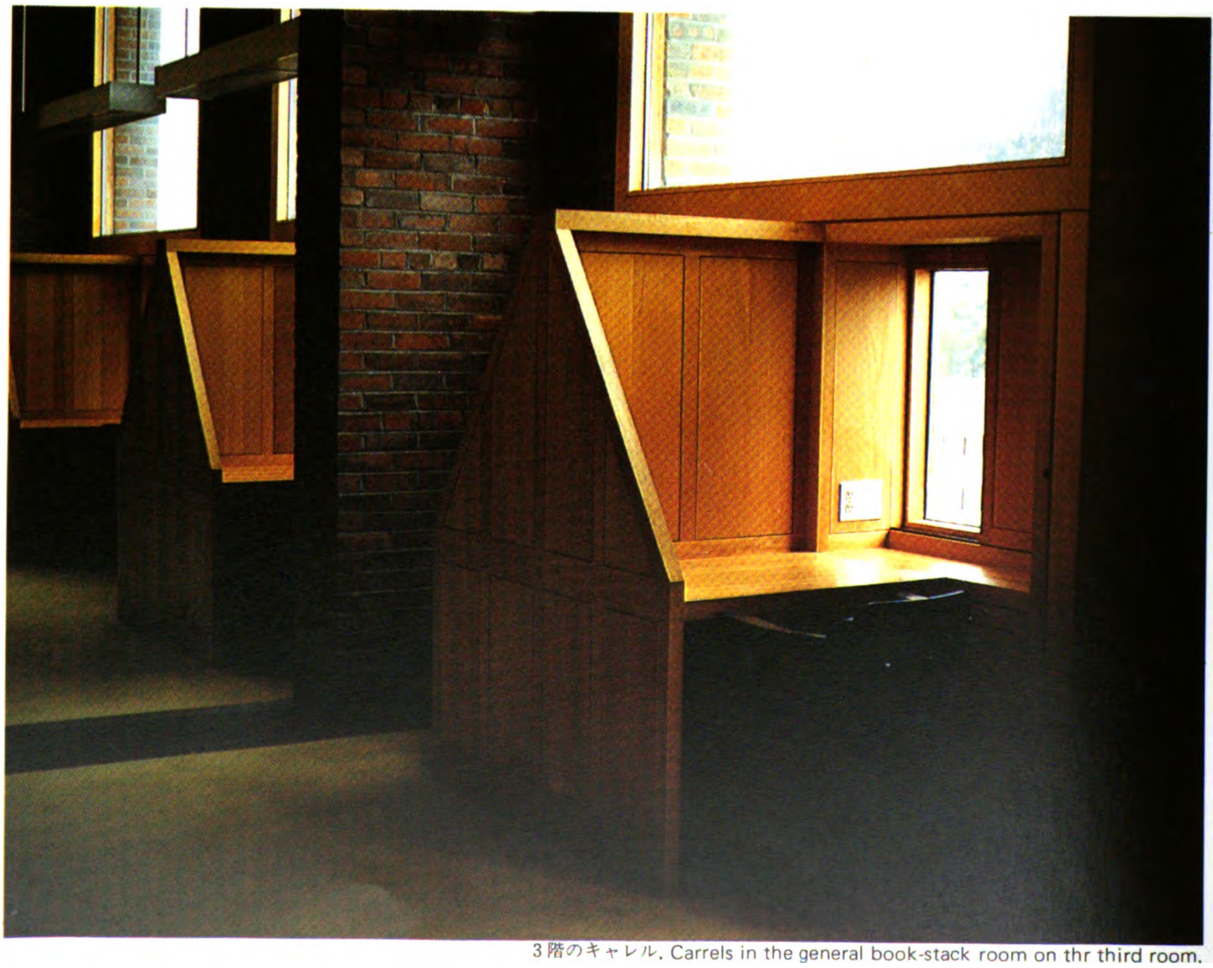
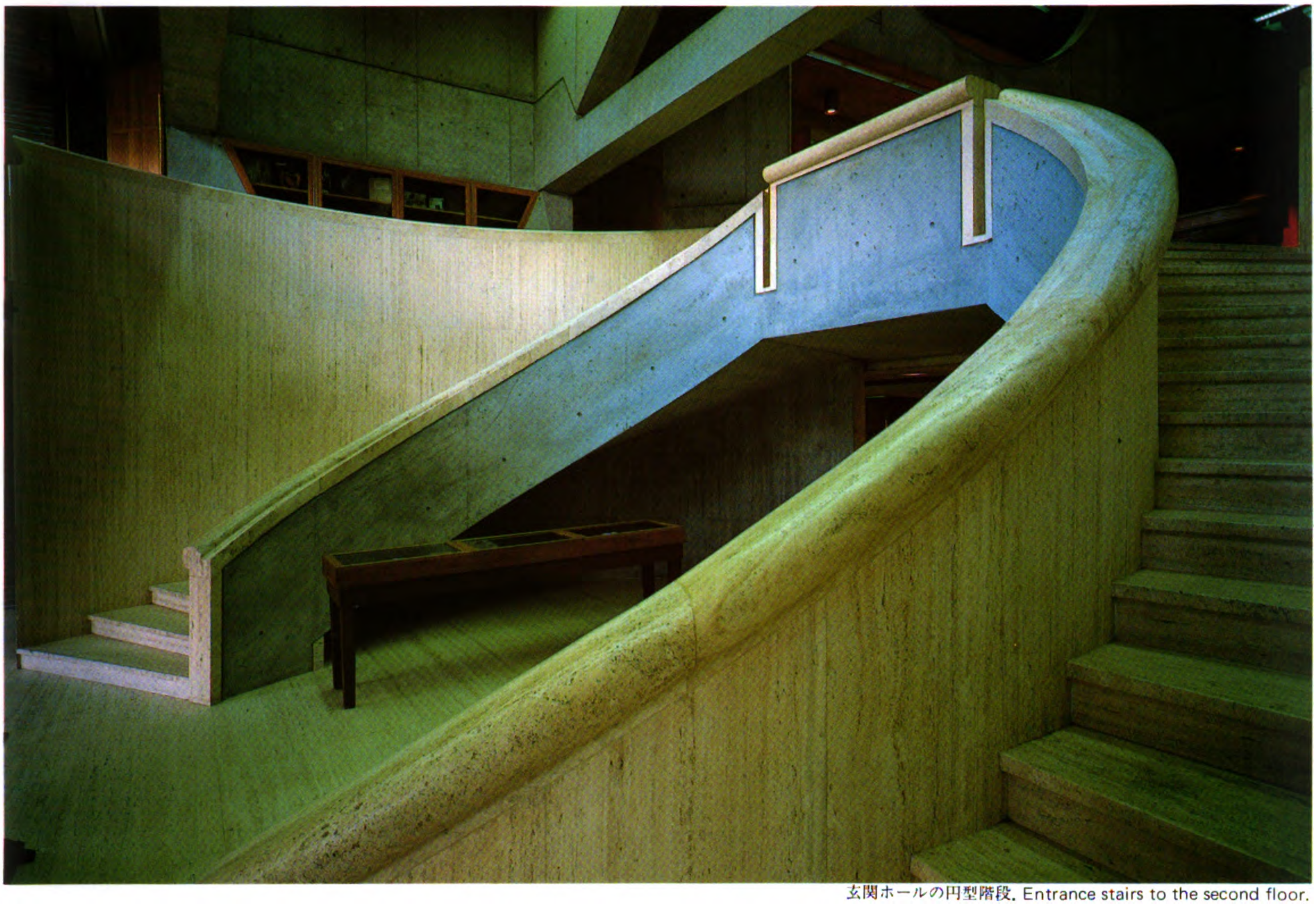
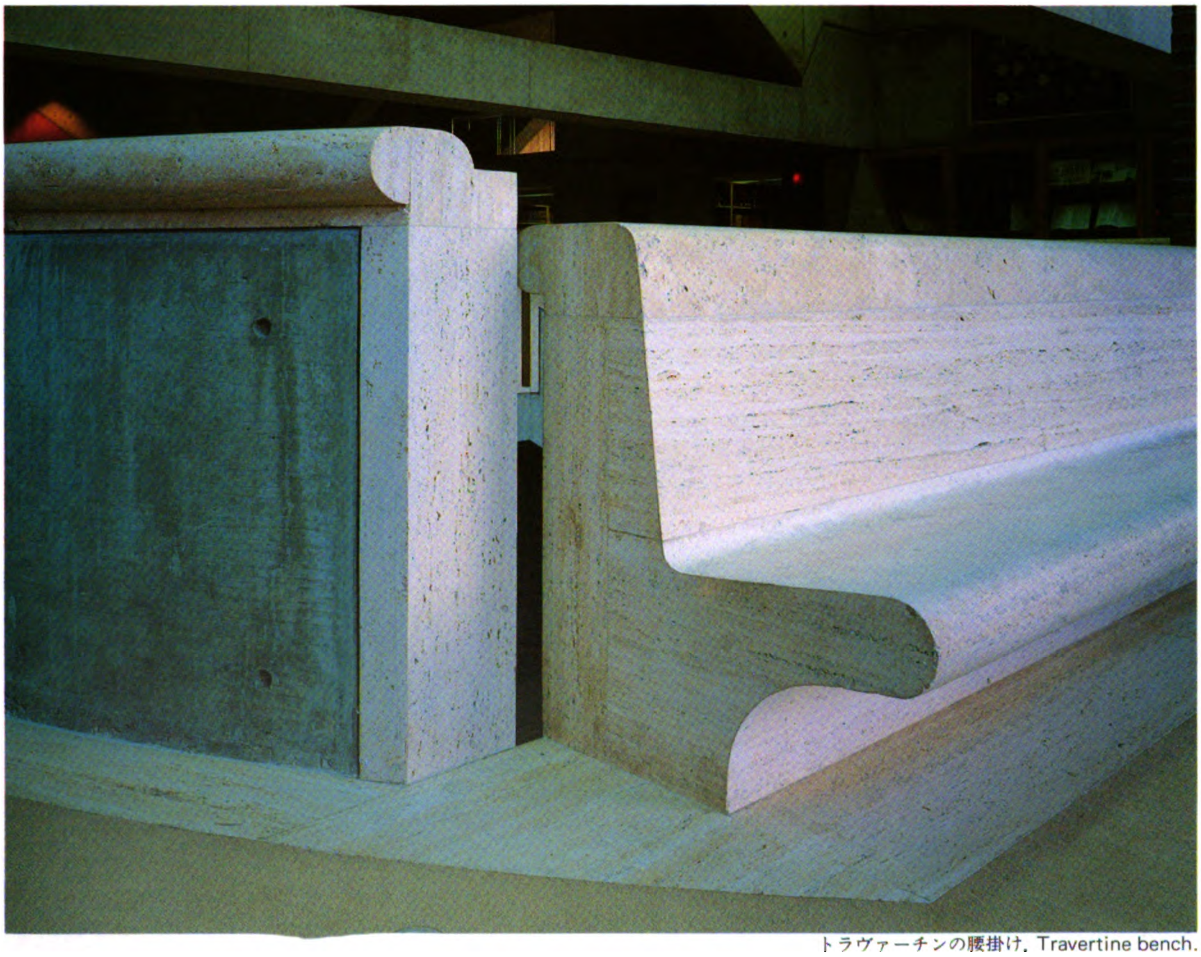


Photo: Hisao Kōyama.

3階のキャレル. Carrels in the general book-stack room on thr third room.



玄関ホールの円型階段. Entrance stairs to the second floor.



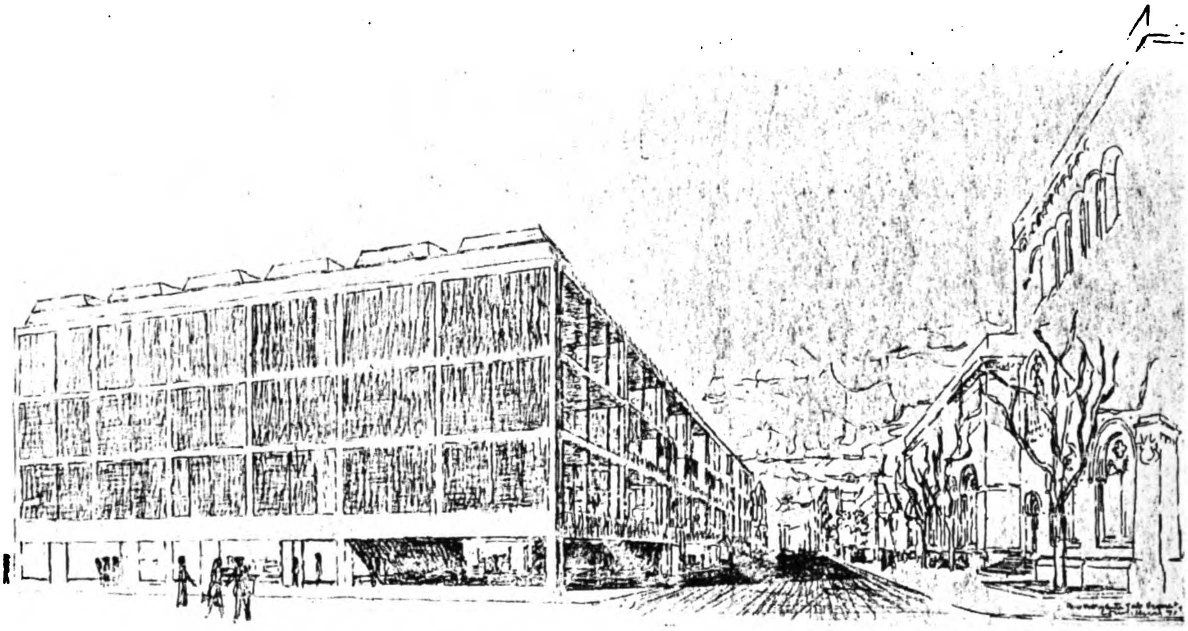
トラヴァーチンの腰掛け. Travertine bench.

1969-74

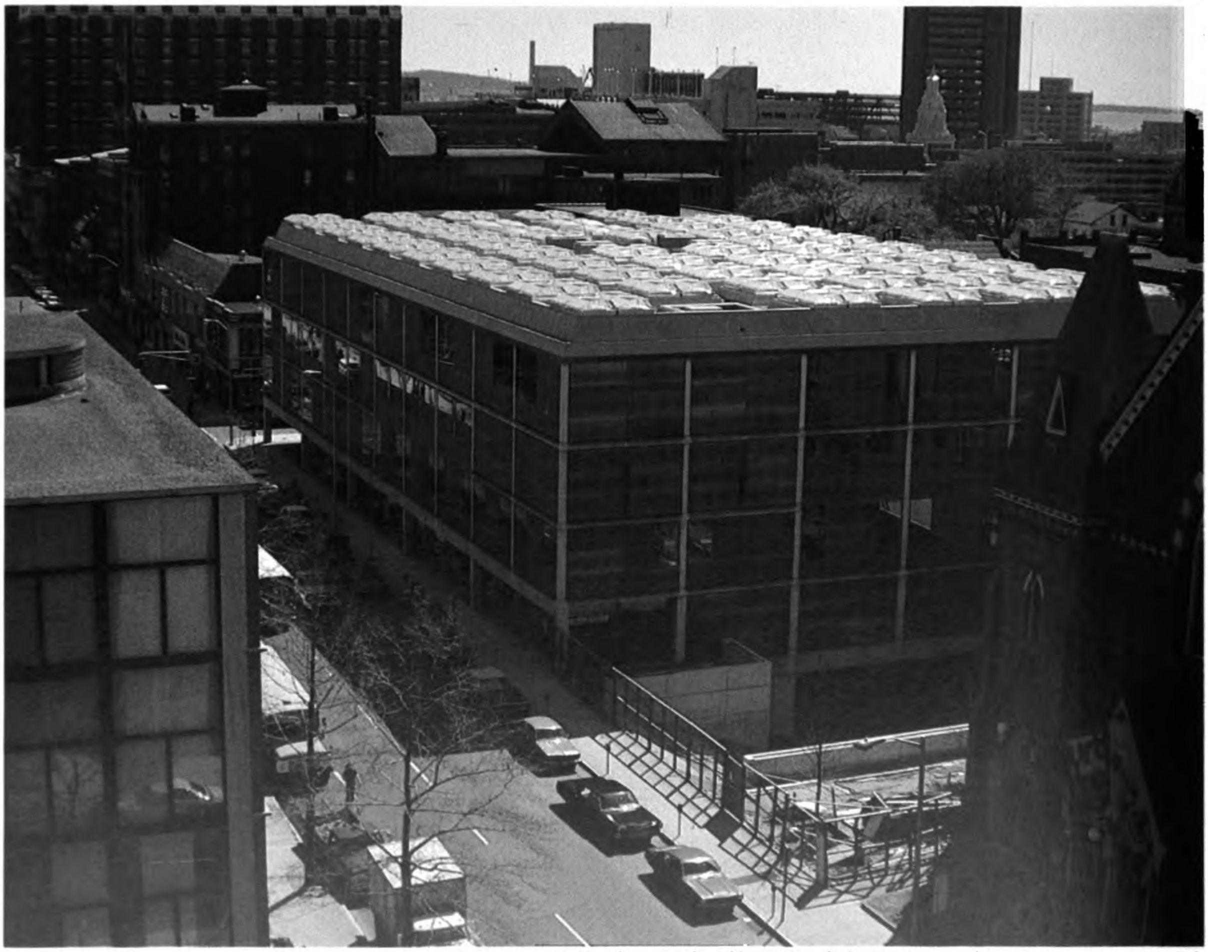
イェール大学・英国美術研究センター

CENTER FOR BRITISH ART AND STUDIES YALE UNIVERSITY

New Heaven, Connecticut, U.S.A.

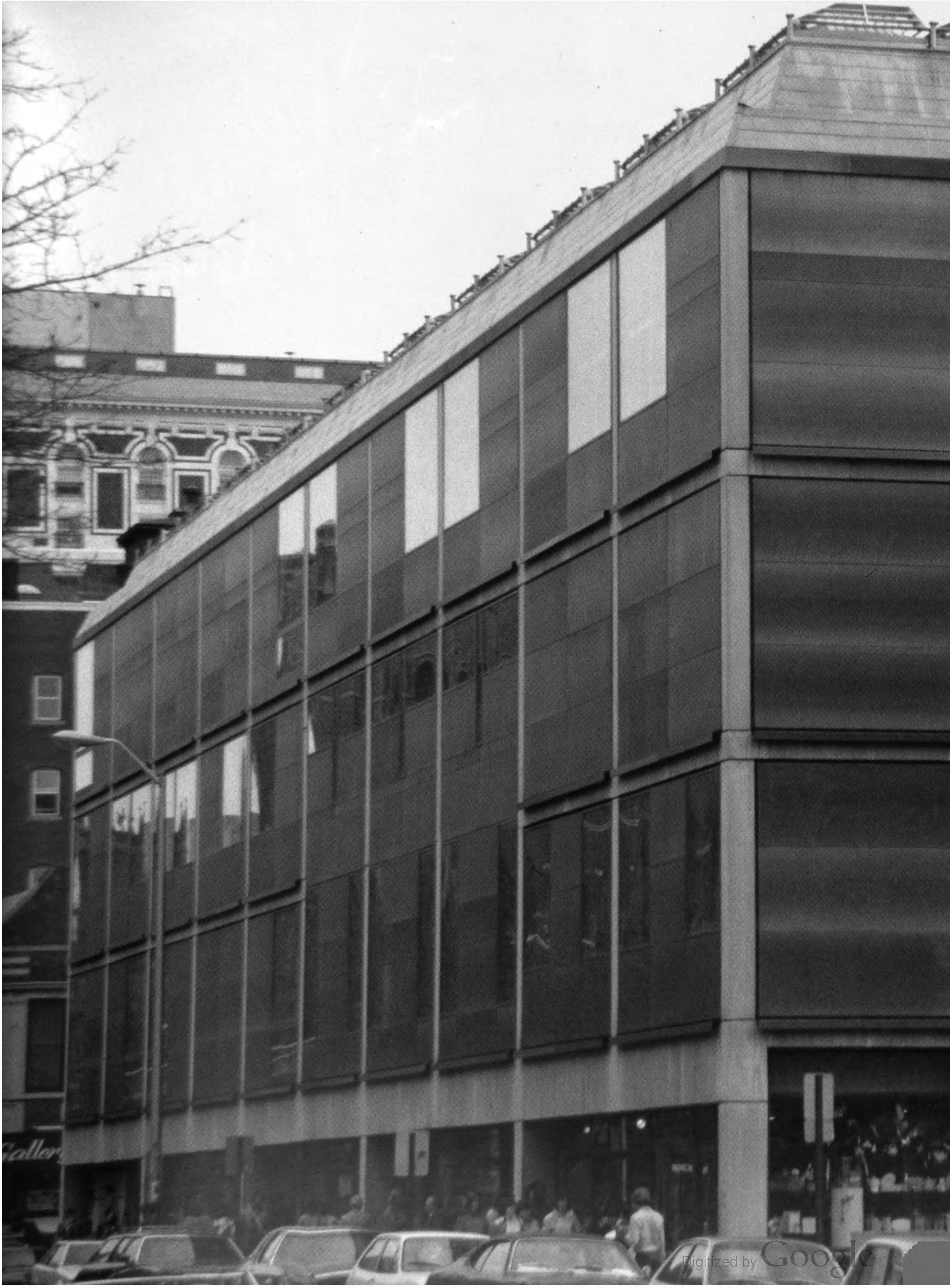


スケッチ. Perspective sketch from the Chapel Street.



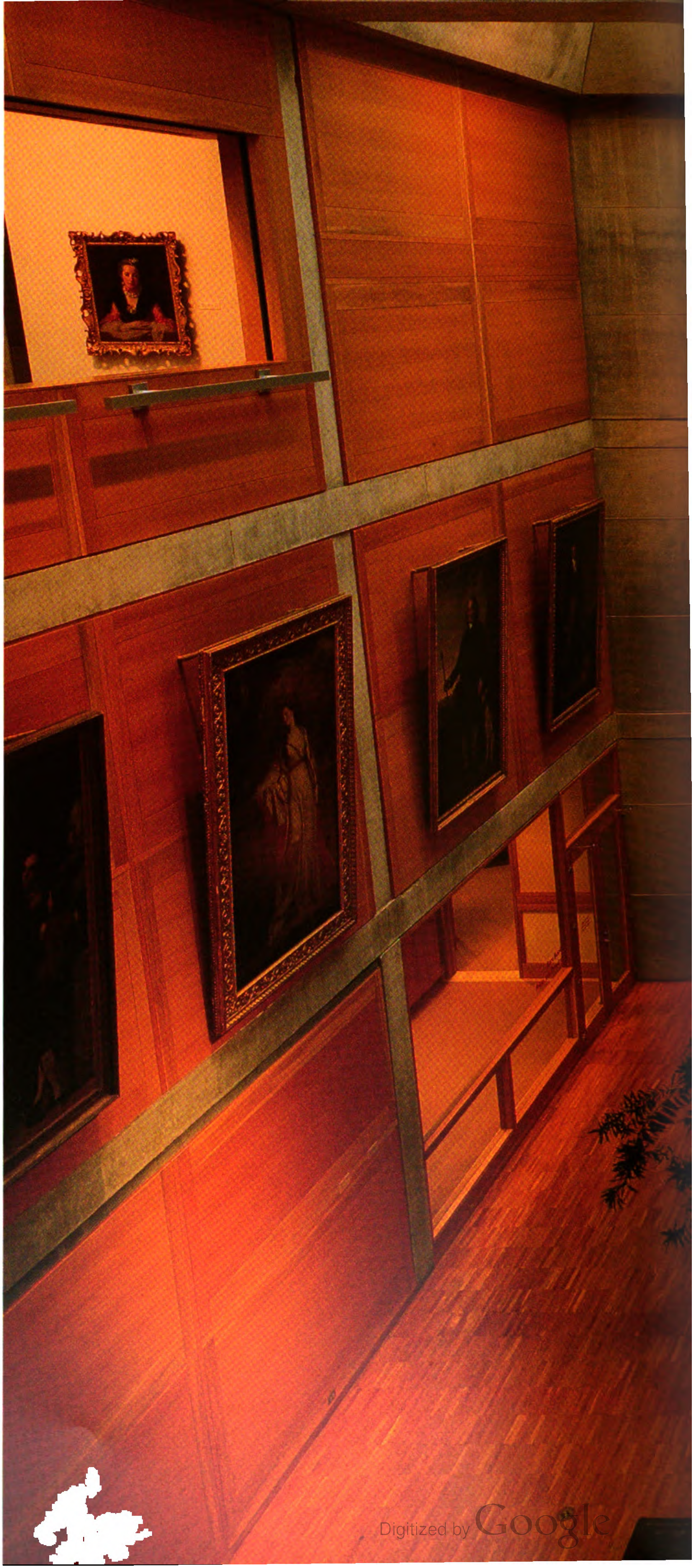
Photos: Hisao Kōyama.

全景（左はアート・ギャラリー.）General view. (Art Gallery on the left.)

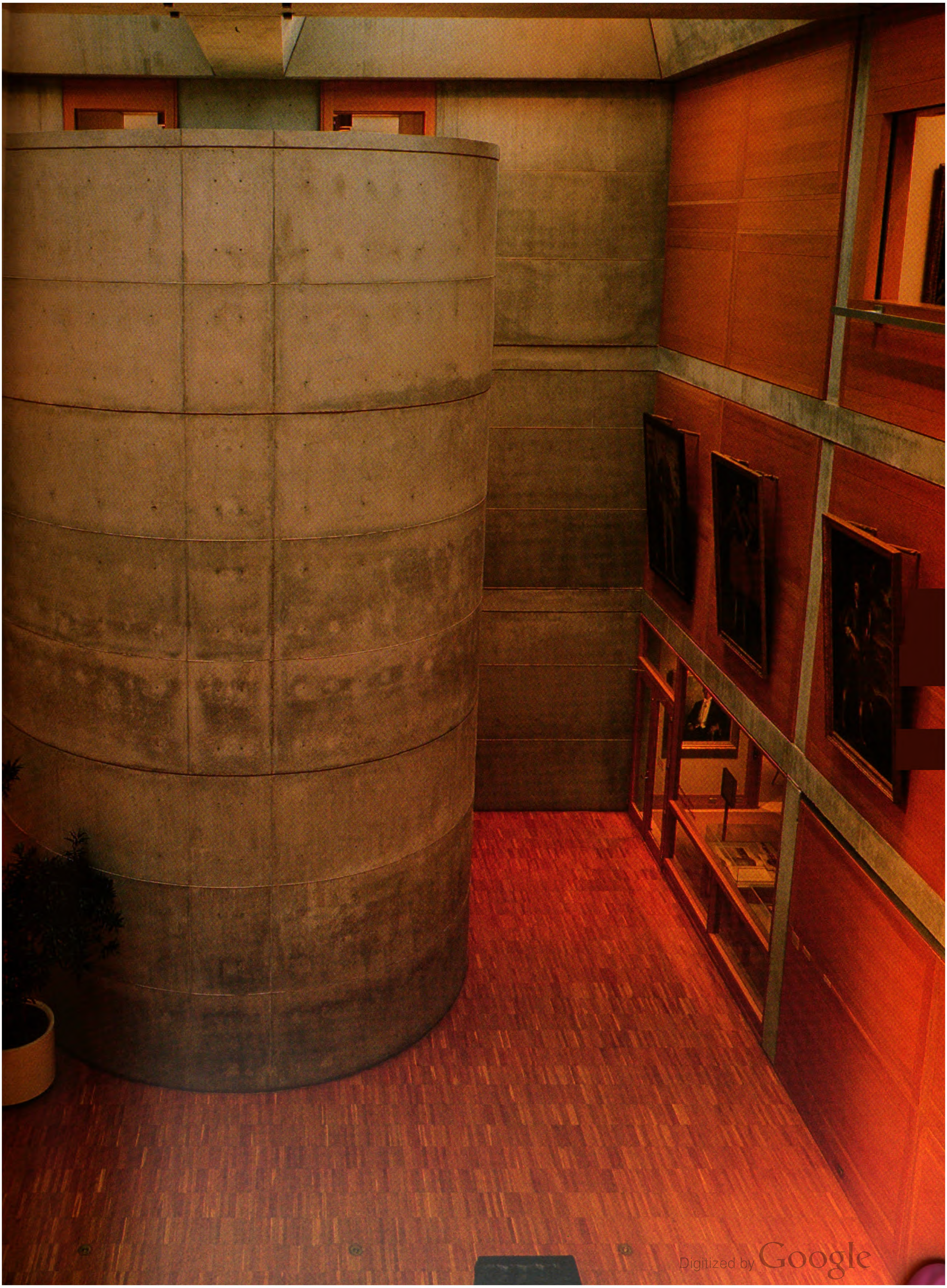

Galler

都市の商業区域に建ち，営利的にもアカデミックな面でも，そしてギャラリーになるという複合建築をつくるためにそれぞれの要求に応じた計画となっている．建物の内部に特有の陽差しを採り入れることに気を配り，ほのかに暗く，陽差しがきらめくこともない．そして程よい色彩である．多目的の機能を処するのは，この陽差しが注がれる光庭周辺である．緊張感がありながら静的なファサードと内部の高さ3階分ある光庭の壮大さとのコントラストはドラマティックで想像を越える．酸化処理によりエッチイングを施したステンレス・スチールの外壁とアクリルのスカイライトに応えるモダン・テクノロジーは，この建物が作られた目的である英国美術の歴史的コレクションともうひとつのコントラストを生みだしている．

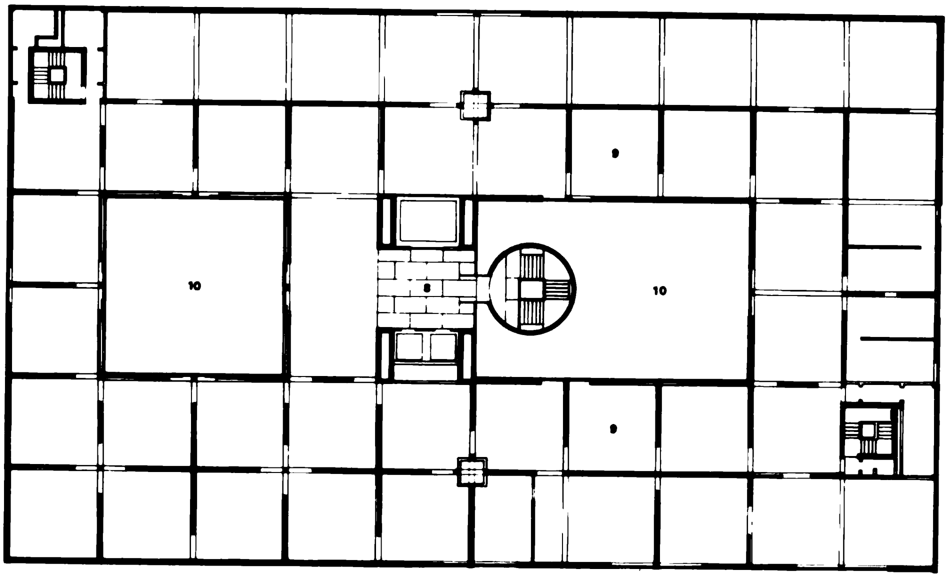
Situated in an urban commercial area, the program is made complex by commercial, academic, and gallery demands. Internally, bringing in a particular kind of daylight, not too pale, not too harsh, and of a certain coloring, was one of the chief concerns. It is around this light, bathing the courts, that the various functions are disposed. The contrast between the taut, quiet facade and the grandness of the three-story courts inside is dramatic and unexpected. The modern technology required for the acid-etched stainless steel exterior panels and the acrylic skylights makes for another kind of contrast with the historical collection of British art for which the building was made.



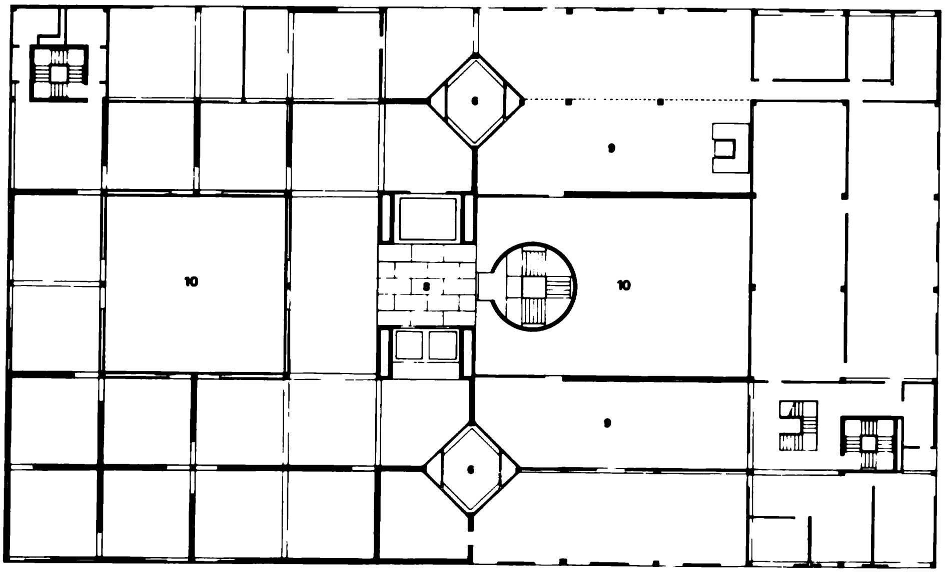
光庭を見下ろす中央の円筒は階段室．
Downward view of the light court.

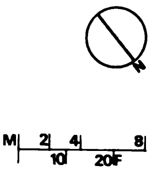


1. covered entrance terrace
2. interior court
3. studios
4. auditorium
5. services
6. air-conditioning shaft
7. lower-level court
8. foyer
9. gallery
10. light court

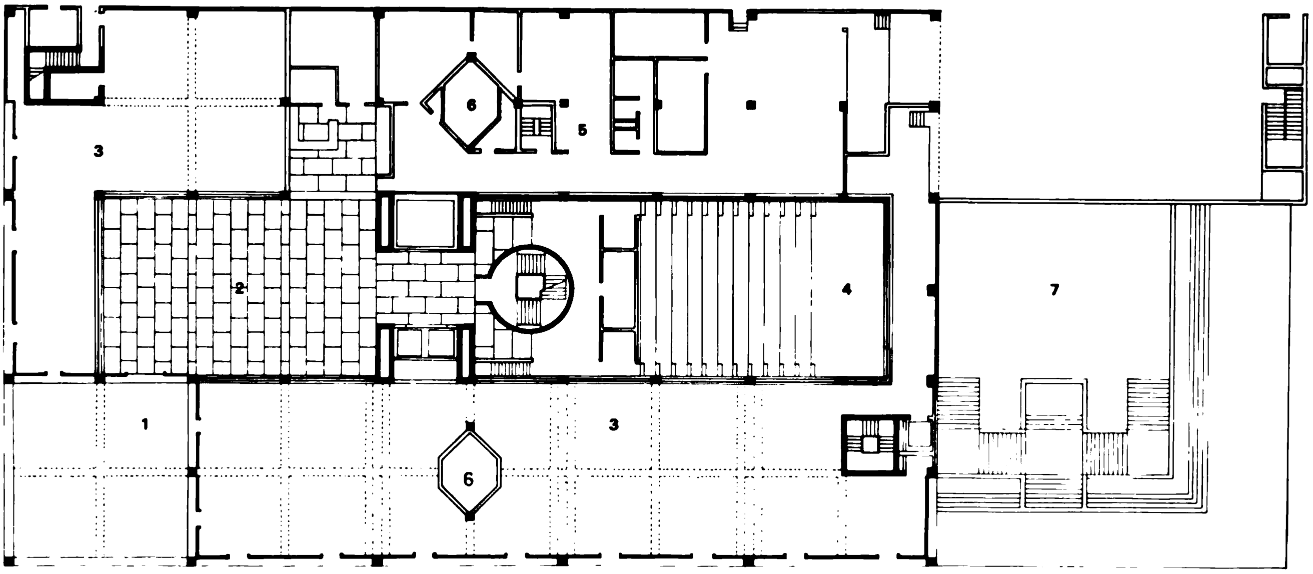


4 階平面図. Fourth-floor plan.





3 階平面図. Third-floor plan.



1 階平面図. First-floor plan.

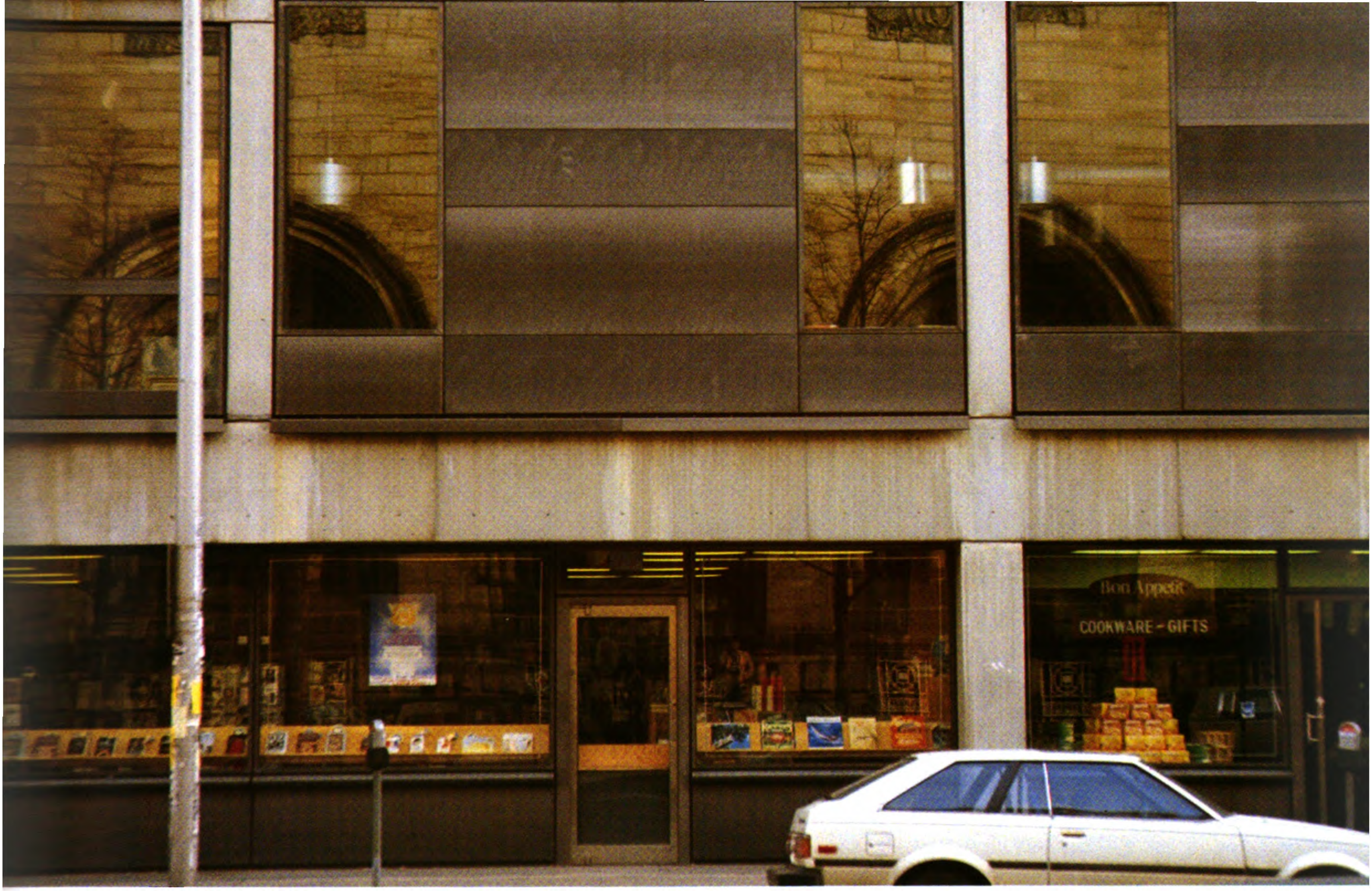
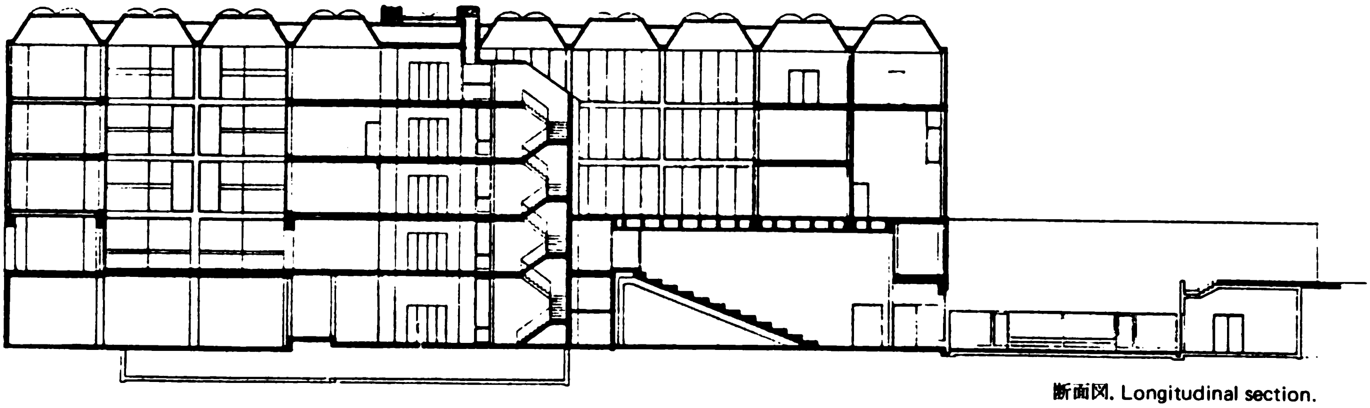


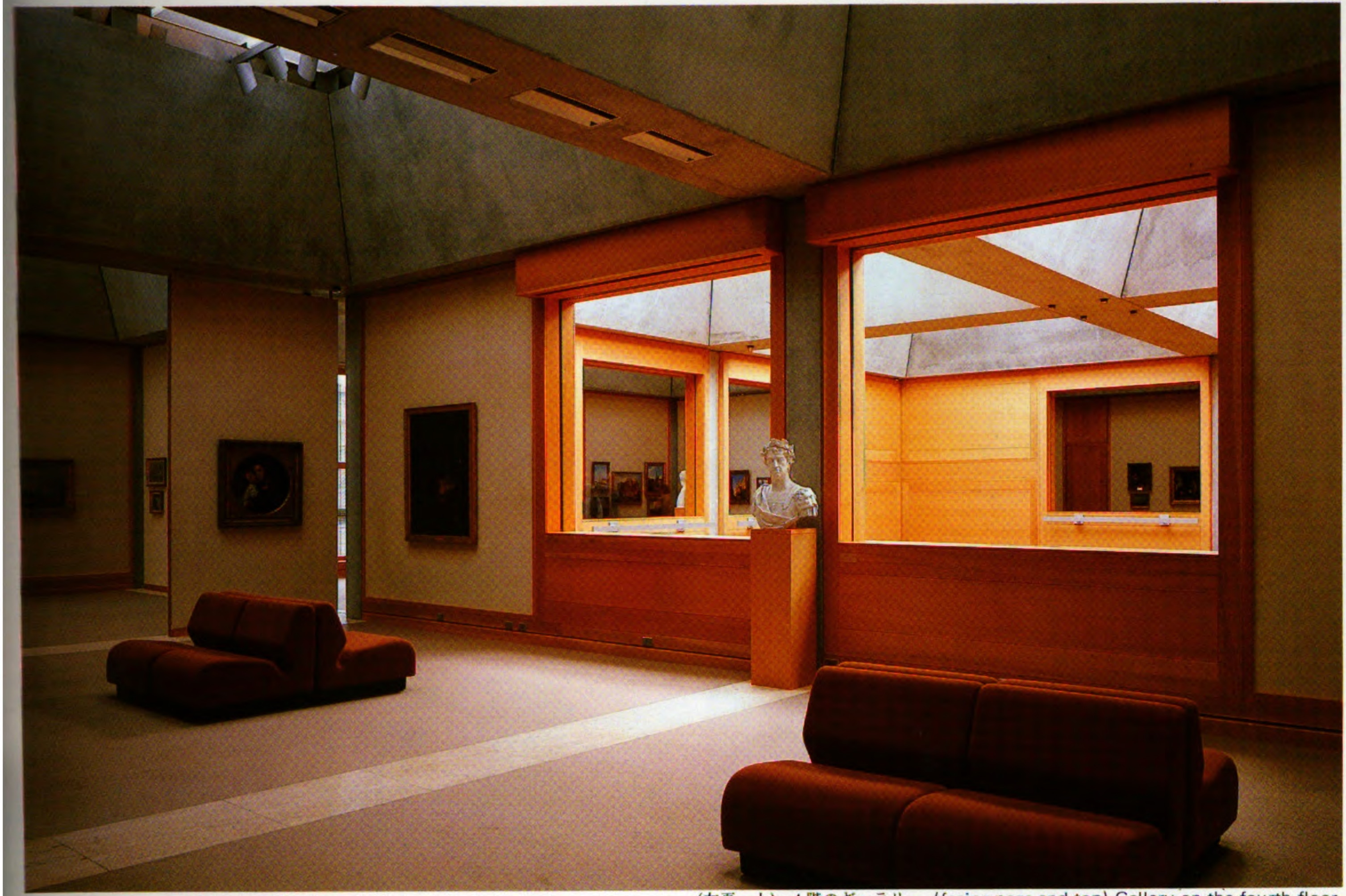
Photo: Hisao Kōyama.

チャペル通りに面したファサードの一部。外装はマット調のステンレス・スチール仕上げ。
Part of the facade faces on the Chapel Street. Exterior walls cladded with mat-finish stainless steel.

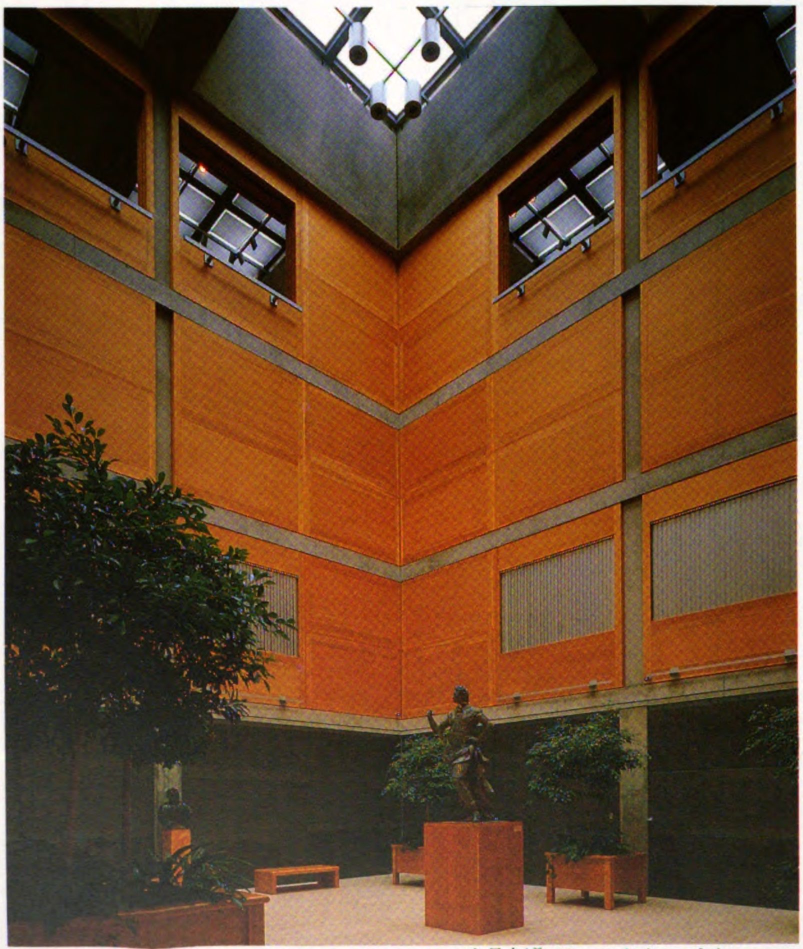


断面図. Longitudinal section.

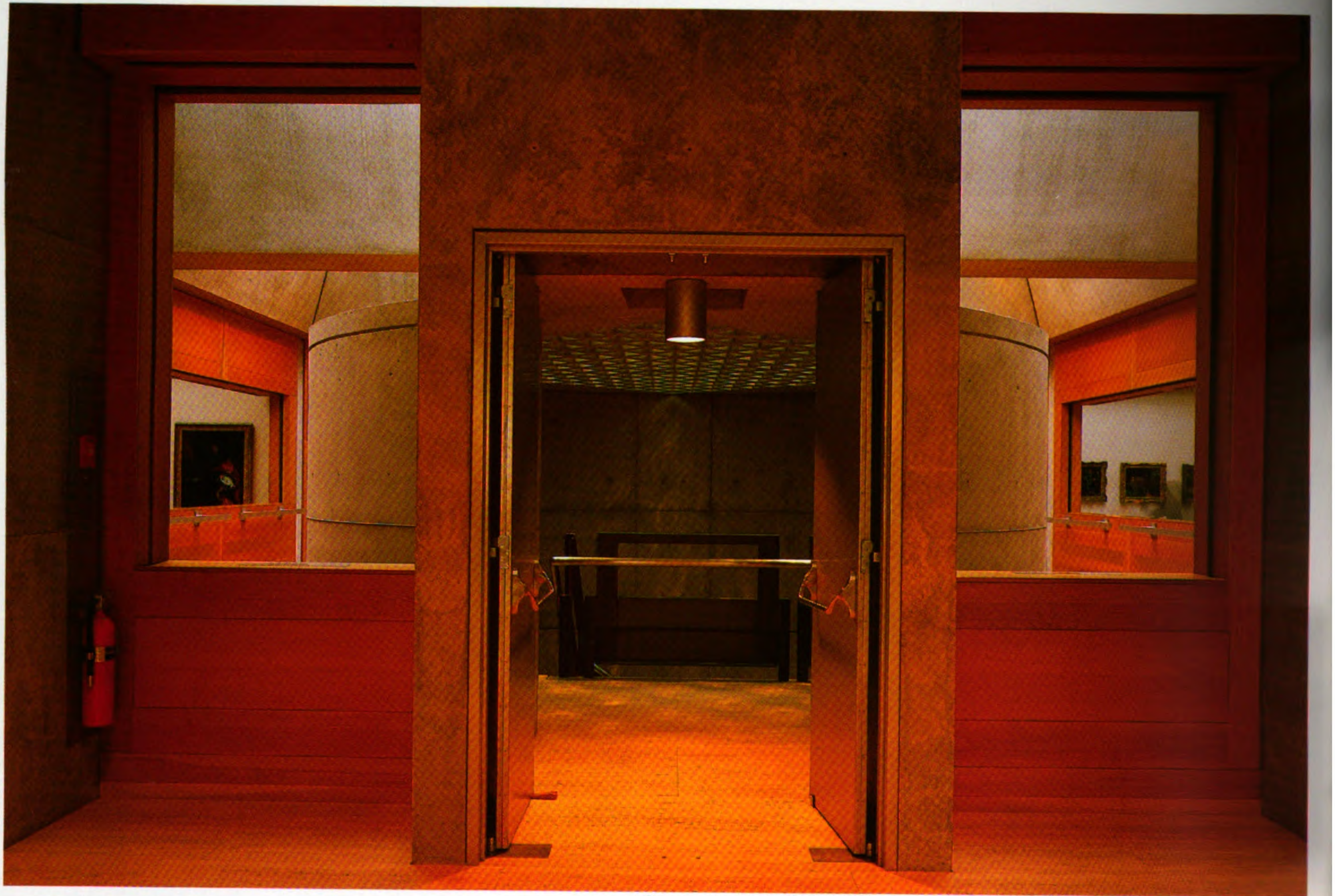
(次頁) 最上階まで吹き抜いた1階のコート。
(overleaf) Four-story-high skylighted court on the first floor.



(左頁・上) 4階のギャラリー. (facing page and top) Gallery on the fourth floor.



コート見上げ. Upward view of the court.



4 階のホワイエより階段室を見る。Stairwell seen from the gallery on the fourth floor.

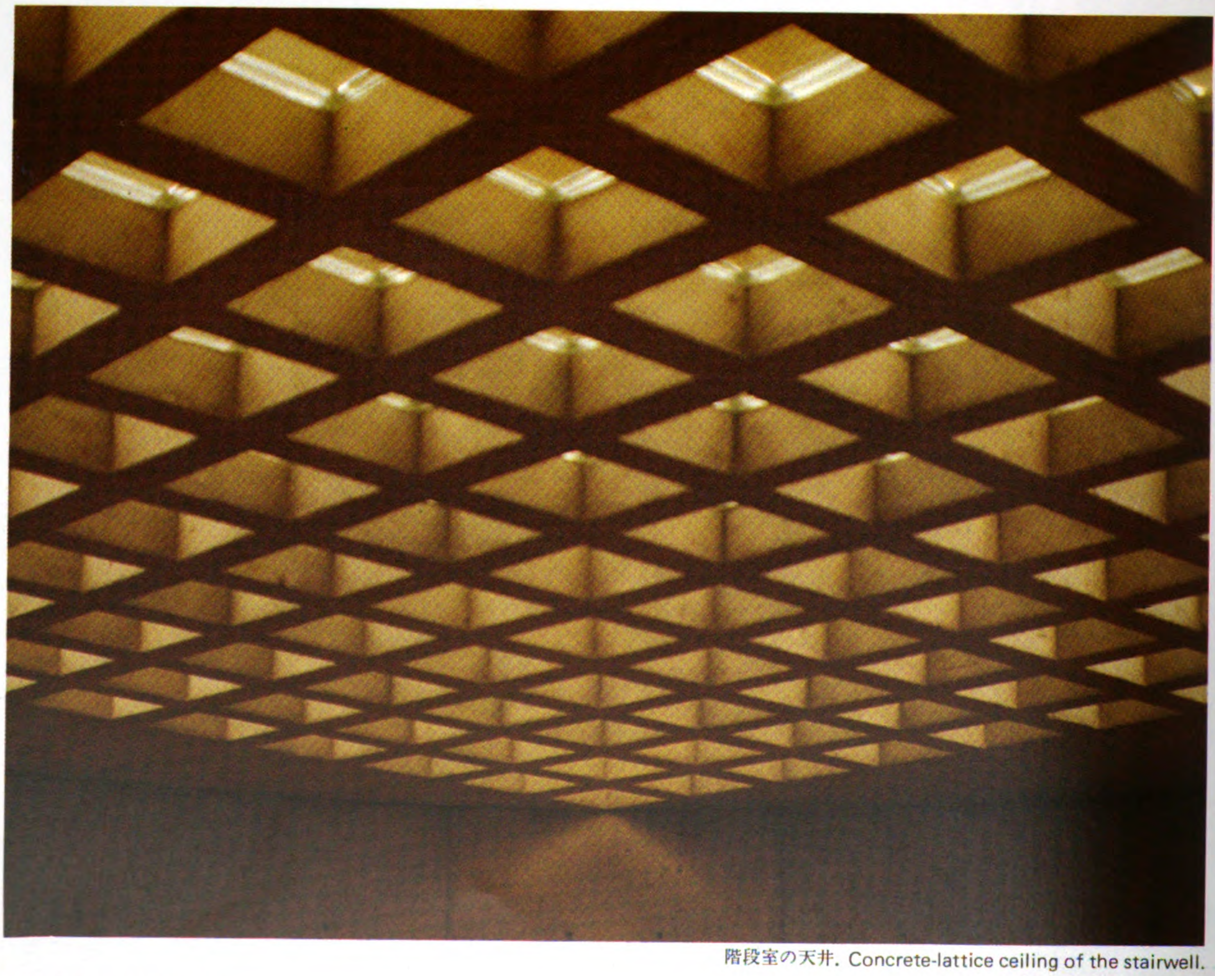


Photo: Hisao Kōyama.

階段室の天井。Concrete-lattice ceiling of the stairwell.

インタヴュー 2：

ルイス・カーンを語る

建築家

マイケル・グレヴス

ペンシルヴェニア大学教授

ホームズ・パーキンズ

7人のアソシエイティッド・アーキテクト

デイヴィッド・ウィズダム

マーシャル・マイヤーズ

ニコラス・ジアノポウロス

ヘンリー・ウィルコッツ

デイヴィッド・ポーク

ゲーリー・モーイ

ニール・ウェリヴァ

インタヴュアー

河崎一美

マイケル・グレイヴス

····カーンのような建築家はほんとうに少なかったのですが，彼は建築に集中しきっている姿をわれわれに示していました．

――あなたがルイス・カーンを意識し始めたのはいつ頃なのか，話していただけますか．

マイケル・グレイブス：カーンを知ったのは，確か1950年代で，私は熱心に建築の本を読んだり，建築を見て回ったりしていました．また，当時起こりつつあった多くのことについても気がついていたように思います．

私がカーンの仕事に興味を持ったのは，彼の作品を真剣に見つめ始めた1950年代中頃において，彼の仕事がほかの建築家とドラマチックともいえるほど違っていたからです．最初に関心を持った彼の作品はトレントン・バス・ハウスではなかったかと思います．ペンシルヴェニア州カッツビレの作品のような，初期の作品も知ってはいましたが，率直にいって，興味は持てませんでした．カーンと知り合って後，結局，彼自身もそういった作品には興味を持っていないということがわかりました．ただ，歴史的な捉え方において，つまり彼がどのような建築的立場をとってきて，どういった方向に進もうとしているのか，そのあいだの相違をどう特色づけるのか，われわれにとって，たいへん重要でした．そうした相違について，学術的に彼がいかに論じることができるかということにおいてのみ，彼は初期の作品に関心を向けたのです．

トレントン・バス・ハウスは私にとって，単なる興味以上のものでした．それはいくつかの私の初期の作品，少なくとも私が大学に在学中のものに影響を与えました．とくに，私の卒業設計は劇的ともいえるほど大きな影響を受けました．まだだれもそれを見てはいません．そしてこういえることが私にとって，うれしいことなのですが，もしひとがこのふたつのプロジェクトを見たら，そこに間違いなく共通性を発見することでしょう．私は次々につけ足して，増築していける家を設計したのです．この家を構成する付加していくアイディアは，バス・ハウスの4つに分かれた構成から得ています．その後，私が意識した作品はイェール大学美術館の増築（イェール大学・アート・ギャラリー）でした．私はもちろん，この建物を見にいきました．そこで私はイェール大学へ入る修士課程の学生として，ポール・ルドルフからインタヴューを受けました．けれども私は，その時，イェール大学に入るつもりではなく，建物を見にいったのです．そこで私は，その建物における光に対する感覚，壁によってほとんど仕切られていないオープン・プランであるにもかかわらず，そこに感じられる空間の質，天井の力強さ，素材の純粋な質感，さらに色彩，そして素材への光のふり注ぎ方，とくに階段室におけるみごとさ，そういったものに完全に圧倒されました．その感動を今でも鮮明に思いだします．そして天井の構造は，後に私がハーヴァードの大学院で美術館を設計した際に，再び影響を及ぼしました．コネチカットでは，私はカーンのものに似たシステムを用いました．それは構造のグリッド上で，自由に機械的システムを組み立てられるものでした．

次に私がカーンに出会ったのは，プリンストンだったと思います．このとき，彼自身が学生の作品発表の審査にきていたのです．カーンはジーン・ラバドゥの友人で，しばしばこの審査に出席し，ジーンがプリンストンを留守にしているときに，一度，教えたこともあります．私がローマにいた2年間における彼の影響についても，よく憶えています．それはどちらかというと，建築的というよりはノスタルジックなものでした．つまり仕事の質よりも，彼の人間性がローマのアメリカン・アカデミーにいたひとびとの心を引きつけていたのです．彼がプリンストンでの作品審査に出席したときに，私は彼と知り合ったのですが，個人的に親しかったわけではありません．けれども少なくとも，研究者として，また審査やそのほかのことで，同じ考えを持つ者として知っていました．彼がプリンストンにいたのは1960年か1961年，あるいは1959年だったかもしれません．その2〜3年のあいだ，彼は1学期間だけ教えたのですが，彼はある程度，この地に落ち着いていたように思えます．そして，彼はなんらかの理由で私のことを気に入り，われわれふたりの協力関係はすばらしいものでした．彼は私のことを信じてくれました．彼はたいへんオープンで私と接してくれました．

私は，カーンが自分と同世代の建築家の作品について，どういうわけか知らないのに驚きました．私は一度，彼がプリンストンにいるあいだ，彼の父親が亡くなり，葬儀のために西海岸に向かう彼を飛行場まで送ったことがありました．私はジョン・F・ケネディ・国際空港まで彼を車に乗せていったのですが，そのとき，彼はお礼にドローイングをくれるといいました．われわれがTWAターミナルに到着したとき，彼は「あれはいったいなんだい」と尋ねました．私がTWAターミナルだと答えると，彼は「なんてことだ，いったいだれが設計したんだい」と聞きました．もちろん設計はサーリンネンです．それは明らかになん年も前の建物であり，そのことを話すと，彼は「ああ，知らなかったよ」というではありませんか．そして，彼は当惑した様子で建物に入ると，ドアのところで周りを見回していました．彼がこの建物のことを知らなかったのに，私は驚きました．

――まだ建築家としての経験が浅かったころ，作品を通じてカーンを知ったということですが，世界中でよく知られた数少ない建築家のひとりとなったあなたは，いま過去を振り返って，カーンを含めて建築界が，あなたにとって，どのような姿に描かれるのでしょうか．

グレイブス：私はつねに建築家たちの作品をアカデミックな立場から見ています．また，良いにつけ悪しきにつけ，人間性をそのひとの作品から切り離して見ることができます．私はアカデミックな方法で分析しようとする傾向があります．カーンの仕事にも，肯定的な影響と否定的な影響の両方を見いだします．

私は2年前に一連の建築家といっしょにシカゴで，カーンについて話すように頼まれたことを憶えています．そのとき，批判的だったのは私ただひとりでした．彼らが私に，カーンの良い側面を話すことだけを望んでいるという事実にショックを受けました．私がこういうのは，私はいま彼の作品を分析的な立場から見ていることをあなたに理解してもらいたいからです．実際，そういった見方は彼が亡くなった後で，生前には考えられなかった大きな才能です．彼の作品の肯定的な側面は，つねづね気づくことなのですが，彼が原型としての建築を創造するために苦闘していたということです．それが可能かどうかは別問題で，彼は彼自身の詩的な言葉で，グラウンド・ゼロまたはポイント・ゼロの地点へ，あるいは出発点へ帰ろうとしていたことを語っています．これは彼の晩年の作品のなかに見られます．つまり，原型としての形態をつくりだそうとする努力と，素材からそうした感性を引きだそうとする努力とが見られます．多くのひとびとが，色や装飾や建築の精巧さにあまりに気を使いすぎている現在，カーンが努力してきたこの価値感が，より一層激しく，力強く感じられます．彼はあるとき，近代建築を創造するためにあまりに多くの時間を費してきたことを後悔している，と話したことがありました．

「マイケル，私は全生活をかけて壁を薄く，薄く，もっと薄くしようと努力し，努力し，努力してきたんだ．それは私がローマへいってみるまで，充分とは感じられなかったんだ．」彼はドムス・アウエアの基礎やほかのローマの邸宅を見て，フォーラムのなかで，壁の力強さや明暗の対照の力，そして光の興味深さ，さらに，彼にとっての建築が有するすべてのものを理解しました．そして，彼はついに建築に精通したように感じた，と話してくれました．近代建築の構造的・技術的そして社会的な主張が，彼にとってあまり役に立たないことを理解しました．カーンの最も偉大な力は，原型を創出しようとする彼の苦闘から生まれ，基本形態の意志を表現し，それらのものを人間の活動が回想できるシェルにしようとする努力によって育まれていった，と思います．

――あなたは，彼の作品のなかのいくつかが，彼が試みようとしたことを成し遂げている点で，成功している，といいたいのですか．

グレイブス：私にはイェール大学・アート・ギャラリーの内部に（壁ではない）初期のカーンが，そしてある意味では，精神分裂病的構成が現われているように思えます．私がポール・メロン・センター（イェール大学・英国美術研究センター）よりこのイェール大学・アート・ギャラリーで，もっと敬服しているのは，その空間感覚です．私にはメロン・センターがあまりに中産階級的に思えます．あまりにクリーン・アップされ，気どり過ぎの感じがします．私はキンベル美術館でも，同じ感じを受けます．しかし，この建物に驚嘆せざるを得ません．コンクリートのテクニックについてですが，この建物がイェール大学・アート・ギャラ

リーの天井における初期の形態がもつ力強さを具えているとは思えません．

ルイス・カーンの作品の否定的な側面についてですが，私がつねに疑問に思い，後悔するのは，行列（procession）や正面性や入口のアイディアについて彼と話し合うことができなかったことです．彼はつねに，自分が古典主義的建築家であるといっていました．ル・コルビュジエも，また彼自身が古典主義的建築家であるといっていました．彼らはそれぞれの立場でそういっているのですが，たいへんな相違があります．私はこのことについて，カーンと話してみたかったのです．彼の建物に入るのはとても困難を感じます．古典主義の建築家は，建物の正面が単にその平面を反映しているだけでなく，われわれが建物に向かう前面の計画をも反映したものである，という認識を持っていました．しかし彼は古典的感覚ではあり得ない建物のコーナーに入口をつけ，そこから建物に入ることに満足していました．単純にコーナーを讃美し——私には彼の建物において，それは機能しているとは思えないのですが——そこにドアをつけます．つまり対角線に部屋を入っていくのですが，これは反古典的なアイディアです．もちろん，素材や光や空間のアイディアは古典的な方法で機能しています．古典主義的な成果である原型として，部屋の基本的構成は，彼の世界に対する，空間に対する，また壁や平面に対する認識を表わしています．私にはブリン・モアの寮や，リチャーズ医学研究所だけでなく，フィリップ・エクセター図書館においても，こうした傾向が繰り返し現われているように思います．それはまるで，カーンと共にスタンドをつくり，それを自由な感覚で変えていったように見えます．このことは彼にとって，近代建築と彼が後に築き上げ，再構成していった建築とのあいだの違いとして感じられたのかもしれません．彼が意識しなかったジレンマや，美学上のジレンマ，それは彼の仕事におけるヒューマニスティックな考えのなかに表われていると思います．

——ルイス・カーンは教育者としても知られていますし，彼独自の言葉で多くのことを語っています．またそれは出版されています．あなたは彼の本をお読みになって，そういった彼の言葉が彼の行動と一致するでしょうか．

グレイブス：われわれの言葉と行動とはたいへん異なるもので，そのあいだには，なんらかの苦闘が見いだせます．カーンの詩を読み，ポール・メロン・センターを見てみると，私にとって，双方を結びつけることは，ひじょうに困難に思えます．彼のドローイングを通して，またシナゴーグのように建てられなかったほかの建物からも同じように感じます．私はトレントン・コミュニティ・センターが建てられるべきだと思います．この建物は彼の最高作のひとつになったはずです．この作品は今までに大きな影響は与えてきませんでした．それはひとつには，どの出版物をみても，整理された形で載せられなかったのが原因だと思います．

アメリカの批評家たちにとっては，実現しなかった建物について，批評することや，その力強さを論理的に理解するのは困難です．

——あなたがポール・メロン・センターはあまりにクリーン・アップされすぎているといわれたのは，磨き上げられすぎているという意味ですか．

グレイブス：ええ，そういった意味でいったつもりです．けれども私は，磨き上げられているとはいえ，たとえばソーンの建物のように，光の効果や壁の質感によるコントラストが，建物の基本的な質という面からも，あるいは建物の原型という面からも，少しも犠牲にされていない空間というものがあり得ると考えます．さらにポール・メロン・センターでは，絵画の展示方法が悪いと思います．イギリス流のやり方だと思いますが，絵画がとても奇妙に壁に釣るされています．壁は隅ずみまで絵で埋められ，重要な絵画は目の高さに，それ以外のものはその上下に掛けられるといった具合で，そこにはある富裕さを誇示しているところがあります．どんなにたくさんの絵画を持っているか，いかに金持ちか見てくれ，といっているようにも感じられます．私はいっておきたいのですが，このような部屋では建築は，壁の持つ意味にも，絵画の意味にも，そして英国絵画の本質にも貢献していません．もし絵を掛けてみる機会があればわかると思いますが，壁に対する木のグリッドは，絵を侵害しているように思え，落ち着いた感じを受けません．

——パキスタンにおける——今はバングラデシュですが，カーンの仕事についてはどう思いますか．

グレイブス：苦闘している国にとって，あまりに凝った建物であるといわれてきたわけですが，もちろん，それは建築の質とはなんの関係もありません．私が写真を見た限りでは，それが凝り過ぎているようには見えません．本質的なものを持った建物を見にいくと，私はいつも，それが優れたものであれ，標準的なものであれ，また建物のスタイルであれ，それがいかにわれわれ建築家に大きな影響を及ぼしているかに驚きます．例えば，初めてバーミューダ特有の絵のように美しい家々を見にいったとき，それまでロバート・ベンチューリのバーミューダの家がオリジナルなものだとばかり思っていた私は，そこへいき，その建物を見て驚きました．実はベンチュリーは，バーミューダのローカルな建物の美しい要素を，確かに異なった方法ではありますが，彼自身の家に使っていたのです．

けれども，そういった土地へいけば，当然そのような方法を採用するものだと思います．バングラデシュにおいても，私の推量ですが，同じ方法が取られたのかも知れません．これはル・コルビュジエがチャンディガールで仕事をしたときの苦闘と同様だったと思えます．つまり，手仕事に頼る文化のなかで，マッシブな建物を建てるための苦労で，幾世紀にも渡ってつづいてきたものです．私にはこの建物が形態の特異さということを除いて，基本的なものに見えます．けれども，どんな文化のなかであっても，それが完成するまでまだ時間がかかりそうだと思えるとき，どこかに不適合なところがあるのではないかと考え始めます．手作業の面から，技術的な面から，あるいはクライアントがカーンに，必要以上に彼のやり方でやり過ぎていることを注意できなかったために，彼が可能な限り自分の建築を推し進めてしまった，とかを指摘します．私にはよくわかりませんが，判断にミスがあったのかもしれません．

インディアナ州フォート・ウェインの建物（劇場のこと）のような作品には――この建物は彼の最高作のひとつではありませんが――少しの説明しかなされていません．この劇場は彼の作品のなかで最も弱よわしいものです．インテリアは悪くありませんが，建物は退屈で，簡素です．この建物は大きなまゆ毛形の窓のついた巨大な円形の開口部があります．

カーンのデザインのなかで彼がバングラデシュで使い始めたこのパターンは，私の好みに合いません．ドアとか入口の質といった観点から見て，彼の仕事には擬人型 (anthropomorphism) といったものが欠けているように思えます．壁の開口部，隙間，窓などを見ると，窓の円形は足元まで続き，床がその開口部を横切っています．そして，そこにできる三角形などの形を見ると，彼が基本的な幾何形態を試しているように見えます．しかし，われわれが立脚している引力や，頂上と底，そして空と地面といった観念が比較的少ないように感じます．彼はわれわれに，そういった観念を忘れるべきである，といっているようですが，私にはそうした不自然さが気になり，居心地悪く感じます．たとえば，まゆ毛形の窓です．彼はバングラデシュで繰り返し使っていますが，ちょうど，ひっくり返ったもののように見えます．それはなにか，建物の頂上の部分を覆うもののように見え，また，建物の軽い部分はどこかを判読するために使われる擬人的コードであり，建物の基礎の胴差しの部分に対置されるもののように見えます．彼の作品には多くの不釣り合いな部分があると思いますが，それは彼の苦闘の跡であるように思います．私にとって，彼の試みは賞賛すべきものですし，われわれにとって彼の存在は喜ぶべきことです．

――あなたは「苦闘」という言葉を数多く使われますが，そういった感じは彼の作品に明確に表われているわけですね．

グレイブス：そうですね．あなたは私の友人の建築家を何人かご存じでしょう．私は彼らの作品のなかに，饒舌なものを感じます．彼らは才能豊かなひとたちですし，優秀なひとたちが彼らの下で働いています．また，彼らの仕事はあまり厳しさも必要とせず，指先で仕上げられたもののように感じます．ところがカーンの場合には，建築がひじょうに困難で，厳しいものであることを感じました．また，彼のような建築家はほんとうに少なかったのですが，彼は建築に集中しきっている姿をわれわれに示していました．

――あなたは現在活躍している建築家に，なにかルイス・カーンの作品の影響といったものを感じますか．また，彼らはカーンのことを振り返って見ていると思いますか．

グレイブス：私は広い意味で，また明らかな事実とし

てそういったことを感じます．もしわれわれが今やっている近代建築運動からの脱却・開放といった流れの拠りどころとなるひとりの人物を挙げるとしたら当然，ルイス・カーンでしょう．もちろん「建築の複合と対立」のような文献も以前あって，われわれに学術的な意味で，近代建築によって失われてきたものの大きさを認識させるのですが，完成した作品だけで見るならば，カーンの作品こそ，初めて近代建築の方法が唯一の解答ではないことを示したといえます．しかもそれは，彼が知り始めていたTWAターミナルやヤマサキの作品のように，表現主義的な方法を用いているわけではないのです．それは彼が，鉄棒の背抜きの方法がひとつとは限らない，といっていたように，より基本的な建築形態を用いたのです．それはわれわれが，技術を用いて壁を薄く，薄く，さらに薄くするために，長いあいだ苦闘してきたこととは違ったものです．別の見地からいってみましょう．現在，多くのひとたちがおこなっていること，それがなんと呼ばれるにしても，カーンの作品がなかったら，こういった方向をとらなかったと思います．そういう意味で，カーンは今日，彼の仕事を継承するひとたちに，グループに，また学生に大きな影響を与えています．けれども建築を形態の面から見ると，彼が今日，大きな影響を与えているとは思えません．（訳 松井光）

ホームズ・パーキンズ

....カーンは新鮮で，個性的で，詩情に満ち，そして深遠な建築の哲学的考察の形成において指導者の任務を果したのです．それがいわゆる「フィラデルフィア学派」の基なのです．

50年前私たちは，不景気のどん底でもがいていました．どうにも見通しのつかない状態でだれもが社会の大変革を考えていたときです．建築家は仕事がなく，社会的役割を深刻に再考しなければならない，という二重の打撃を受けていました．これに対して，戦争によってこの問題を相互に話しあってきたヨーロッパで，最初に建築家が行なったことは，切迫していた都市の危機にもかかわらず，住宅供給に着手したのです．アメリカではマンフォード，スタイン，アブラムスのような示唆に富んだ一派が若い世代を目覚めさせ，スラム街の悲惨な社会的問題に関心を向けさせました．

このような雰囲気のなかで，カーンは初めて建築的解決を探る機会を持ったのです．彼は，ジョージ・ハウとオスカー・ストロノフの友情と協力があって，公共住宅に近づき，都市の衰退と再生の難問に取り組み，終生意義深い貢献を果すことになったのです．

彼は，政治活動を他人に任せ，急速に展開してあらゆる世代をも鼓舞する建築的ヴィジョンを考えていました．当時，社会的にも関心の強かった近代建築は，その大部分がヨーロッパからの輸入品でしたが，高名な亡命者の波が米国に押し寄せてきたことによって，たちまち堅固なものになりました．その亡命者たちはケンブリッジやシカゴで建築教育上，重要な役割を果してきました．米国の建築家は，ヨーロッパと異なって建築理論にあまり留意せず，根本的に自分たち自身が建設者であり，文化的な指導者であると考えていました．

カーンの初期の公共住宅や，ときおり依頼される個人住宅は，若い同世代のものとあまり違いませんでした．しかしカーンのデザインについて，ふたつの見解を述べておく必要があります．というのはそれらは，彼の才能が可能にしてきた進化と変化を内側から見せてくれるからです．若い革命家たちがしばしば行き詰ったときでも，カーンは自分の生涯が，建築における難問の解明を考えだすために導びかれていく確固とした原理を，勢いにのって究明しようと，躍起になっていた，と思っていました．最も初期の住宅作品に見られる自由に流れる空間の扱いや構造の独立は，当時のほとんどの建築家たちによって共有されていた目標を反映しています．そのモデルは，現在，建築のランド・マークとして再建されているミースのバルセロナ・パヴィリオンなのです．円熟した作品になると，このように空間を扱う姿勢が強く排除され，バングラデシュ国会議場，フィリップス・エクセター・アカデミィ図書館，ソーク生物学研究所，キンベル美術館に見ら

れるように，構造と空間は分離することができない網の目状になってきました．

彼の初期の作品に見られるもうひとつの見解は，鉄筋コンクリートに起源がある形態を木材で転換しようとする課題に対する彼の反応であります．こうした初期の努力があって，素材とそれらの並置に対する鋭い感性が展開されたのです．これは建築的なエレメントとしての接合部の解釈によって明白であるし，レンガだけで，あるいは木とコンクリートだけで扱ったり，それらを組み合わせたりして，美しく，シンプルに仕上げていることでも明らかです．素材の性格に関する彼の概念は，彼の教育の基本となっている「レンガはアーチになりたがっている」というような真に迫った詩的な表現のなかに見いだすことができます．

教育の機会はカーンの友人で，助言者のジョージ・ハウに由来します．ハウはワシントンでの監督建築家（Supervisory Architect）としての仕事を後に，イェール大学の建築学部長になったひとです．カーンはまたハウを通じて，初めての大きな委託を受けました．それがイェール大学のアート・ギャラリーの増築です．そこには，未熟な形態ではありますが，彼の円熟した作品の特色をなす概念の端ばしを見いだすことができます．彼はイェール大学に留まって，ハウが悲劇的な死を遂げるまで，彼に誠意を持って尽くしました．したがってその間，母校へ還るようにすすめた私の勧告に耳を傾けようともしませんでした．

カーンと私との触れ合いは，住宅・建築・都市計画についての研究に専念した建築家グループ（当時のハーヴァード大学の学長ハドナットが先頭に立っていました）が結成された1930年半ばに始まりました．そして巣立ちしたばかりの私たちの協会に弔鐘を鳴らす戦争が勃発する直前，カーンが会長となり，私は書記を務めました．1951年，総合的な人工環境と自然環境を内容に盛り込んだ学部のカリキュラムを拡大するために大学から委託されて，私はペンシルヴェニア大学の学部長になりました．建築家の役割に関する見方は，パトリック・ゲデスや，新しいプログラムの形成期に学内に寄宿していたルイス・マンフォード教授に負うところが多かったのです．そして建築学科に都市計画，地域計画，ランドスケープ・アーキテクチュア，アーバン・デザインと美術が加えられました．こうして新たな方針に共感し，自分自身の哲学を構築するために充分な若さを持って，実践と教育に献身的に努め，お互いに異なるアイディアや見解を快よく共有できる教授も充足されました．なかでも教授と学生の双方に教育上の効果があったのは，公開審査会でした．ある学

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科で問題が起こったとしても，審査会に全学科の教授が加わり，学生も自由に出席することができたのです．

1950年代，ウィートン，ミッチェル，ウォレスやメイヤーソンという計画家の関心と目標が，クレーン，ゲデス，ベーコン，クウォールズ，ヴェンチューリ，ロマナク，アンドラーデというような若い建築・都市デザイナー，そしてランドスケープ・アーキテクトのマックハーグ（彼の見解はアメリカのランドスケープの教育をわずかではありますが変革しました）と類似性を持つようになりました．さらにこのように間口を広げたことによって，絵画と彫刻を代表するウェリヴァーやエングマンの批評を見抜いていく討論もなされたのです．カーンがイェールから戻ってきたのは，学部の教育環境がこのようになってからのことです．彼の存在はたちまち感ずかれました．彼は，20年間，フィラデルフィア住宅協会，都市計画あるいは市民協議会のような市民グループと新しい関係を持ち，同様に都市計画委員会のような公的機関にも携わってきたので，学部内の新しい目標にも情熱を持って貢献してくれました．

彼は新鮮で，個性的で，詩情に満ち，そして深遠な建築の哲学的考察の形成において指導者の任務を果したのです．それがいわゆる「フィラデルフィア学派」の基なのです．カーンのスタジオで教育を受けた学生はせいぜい25人でしたが，彼の影響力は学部全体で強く感じられました．それは彼がすべての審査会に積極的に，精力的に参加していたことによるところが大きかったと思います．その審査会は午後2時に始まり，夜の12時前に終ることはめったにありませんでした．エングマンやマクバーンと交した激しい挑発的な討論は長く記憶されるでしょう．

彼のマスター・スタジオは世界中の学生を引きつけました．カーンは自分自身と同じように明晰で独創的な識者，ロバート・リコレイスと授業（1週間に2回4〜5時間）を分担していました．リコレイスはテンション構造の研究によって，フランス政府のマルロー・メダルを受賞したひとです．カーンは，後半，昔の同級生であったノーマン・ライスといっしょに教えました．平凡な学識でカーンの深遠な建築的洞察力を理解するのは困難です．しかし，すべてのひとが人間の偉大さを感じ取り，彼とともに学んできたことによって，永遠に心が豊かになったのです．　（訳 RH）

デイヴィッド・ウィズダム

····カーンのスケッチは，鉛筆の線によって次第に緊密になり力強くなってくるんですね．

——カーンと仕事を始めたとき，建築の風潮はどうでしたか．

デイヴィッド・ウイズダム　私がルイス・カーンとオスカー・ストノロフといっしょに始めたとき，米国のいたるところで建築の仕事は，一般に戦争に注ぎ込む必要なものに限られていました．ある材料の使用は厳しく統制されて，デザインや施工に影響してましたね．

——カーンとストノロフによってどんなタイプの建物がデザインされたのですか．

ウイズダム　飛行機を製造することになっていたフォード・ウイロウ・ランのミシガン工場近くに「戦時住宅」を建設するプロジェクトがありました．これはデザインを済ましたけど，実現しませんでした．小さなプロジェクトはありましたよ．それはハウ，ストノロフ，カーンがデザインしたペンシルヴェニアのミドルタウンの公営住宅で，ある程度の状態に改善するもので，これは建設されました．

ほかに委託を受けたのは，ペンシルヴェニアのコートスヴィルに公営住宅がふたつありましたし，ワシントン・D.C.市のアレイ住宅局のために設計したリリー・ポンドズ公営住宅がありました．もうひとつは私がいっしょに仕事を始める前に建設された商店とコミュニティ・ビルが一体になったもので，フィラデルフィアのペニーパック・ウッドズ公営住宅に繋がっています．

——カーンとストノロフとあなたが果した役割はどんなものでしたか．

ウイズダム　カーンは昼夜製図室にいました．彼は個々のプロジェクトの各段階でひとりひとりのドラフトマンといっしょになって取り組んでいましたね．製図板から製図板へいきあたりばったり，休みなくね．私もドラフトマンでした．そんなとき，彼はタバコ（あ

るいは葉巻き）を吹かしてね．

柔らかい鉛筆か木炭でスケッチをしているときは，いつも口にタバコをくわえてました．そしてしゃべりまなくって，自分の理論や原理を説明したり，ディテールそのほかなんでも，デザインする上でなにが大切かを詳しく説いて聞かせてくれました．ほとんど絶え間なくほとばしりでる，といっていいくらい彼の言葉，そして鉛筆は再三デザインに検討を加えていました．そのスケッチは鉛筆の線によって次第に緊密になり，力強くなってくるんですね．ときには彼が熱心なあまり抑えきれなくなってしまい，ドラフトマンはむずかしい問題を抱え込んで，再び彼といっしょになってつらい経験をしなければならないこともありました．

ストノロフはちょこっと製図室に入ってきて，手短かに打ち合せを済ませて，すぐに決断を下し，改善すべきことがでてくれば次のプロジェクトで実行する主義で仕事をしていくひとでした．カーンの仕事の進め方と対照的でしたね．彼が頭を休めることなんかなかったね．そしてしばしば自分の決断を訂正しましたよ．

——オフィスはどんな様子でしたか．

ウイズダム　オスカー・ストノロフとルイス・カーンはエンジニアの（建築家でもあった）ナサン・クロンハイムと建築家，ルイス・マックアリスターといっしょに大きな空間を共に使っていました．それは日刊新聞，イーヴニィング・ブレティンが所有し，大部分を占めていた古いビルの最上階でした．しかも，その建築家たちの空間は，新聞社の編集室スタッフとライノタイプのオペレーターが使う小さなラウンジ・昼食室と隣り合って，薄っぺらな軽量繊維板のパーティションが両者を隔てているだけでした．彼らの空間は忙しくて，やかましいライノタイプを見渡せる一種のバルコニーかメザニンといったところでした．彼らが使う大きなトイレはこの空間に繋がっていました．

新聞社の編集者やタイプを打つスタッフたちがしゃべる声の大きな，わけもわからない，びっくりするような会話がパーティションを通してはっきり聞えてくることがたびたびありましたよ．製図室にいましてもね．その製図室は北と西の壁に大きな窓があって，陽の光を受け，電灯はそれぞれの製図板の上にぶらさがっていました．これらの電灯の位置は，壁にそれぞれの端末をアンカーし，ターンバックルでぴんと張られた構造になっていて，細いワイヤーでできてた十字型の水平系に沿って，垂直の絶縁ワイヤーをずらすことによって，5分か10分もすれば調整できました．エア・コンはなかったですね．

製図室では肉体的な条件を保護してくれるものがなかったし，カーンの強烈な頭脳活動を柔らげてくれるものさえありませんでした．ドラフトマンは一日中働き，1週間に4日間は夜になっても働かされ，金曜日も土曜日も一日中働きました．合計すれば1週間に60時間以上になりましたよ．カーンは仕事のペースを自から握って，日曜日だって働きましたからね．そして容赦なく「2時間ばかりやっていかない」とだれかれなしに勧めるんですからね．彼の生涯が終ろうとするころには，カーンもクエーカー教徒にならって，日曜日に働くことが宗教的にとがめるくらいのことを信ずるようになってきましたがね．

——製図室でスタッフと交わす藪から棒の討論がありましたか．

ウイズダム　ひとときに2～3人を巻き込んで，そんな討論が何回もありましたよ．もっとも，ときにはほんとうに製図時間の浪費になったことがありましたがね．平生はこれらの話し合いが思案中の仕事を進めていく上で助かり，デザインの問題を解決してくれました．しかしどんな場合でも，製図時間の規律は個人の良心に任されていました．

——カーンはクライアントとの重要な会議の結果を報告するようにいいましたか．

ウイズダム　この種のことは，スタッフがカーンに見せて認可を得るために，図面や模型を用意するのに何時間も，何日も，何夜も，何週間も費やした後で，たまにありました．それについては決められたポリシーがあったわけでもないし，明確な取り決めがあったわけでもありませんでしたけれども．ただ偶然のことです．カーンはよく部屋のなかを歩いて，だれかに（だれにでも）今起こっていることをしゃべり始め，やがてスタッフは呼びかけられもしないのに，いっしょになって話に乗せられてしまうんですね．そして結局，プロジェクトに関するセミナーといったものは，問題点とその解答，あるいは脇せりふや冗談に終ってしま

うんです．

――カーンの仕事のやり方を話していただけますか．

ウイズダム　はっきりした使用法と要求が添付されて，空間に床面積を配分した完全なプログラムを持ち寄せられたものを引き受けた委託に関して，カーンがデザインを始める手法は，「ぼくにこれを分析してくれたまえ」と説いて，数人の信頼できる同僚のなかからひとりにそのプログラムを手渡され，またたくまにこれは，同僚のなかで同意を得ることによって，表にまとめられた空間をプログラムによる面積で表わす個々の正方形に従って，適当な縮尺で書かれた一連の正方形になって明らかにされます．当然，プログラムがかなり正確な寸法を要求すれば，図表はそれによって調整されます．

その分析されたものは製図板会議の席上で，口頭でカーンに伝えられることになっていました．カーンは，たいてい決って，分析者にプログラムのなにが悪いか，それによってどんなにおかしな建物がつくられてしまうか，を説明し始めます．たぶんこのとき彼は，光・空間・空気・音などの言葉を使って，また，潜在的に持っている使用者の抱負とか，図面では描けなかったり，特定できないものを，はっきりした目的を表わす言葉でしゃべりまくりながら，すさまじいジェスチュアをして，木炭でスケッチを始めたものでした．ときには，これはひとりの分析者を驚かせ，別のひとりを惑わせ，ほかのみんなを簡単にがっかりさせていました．そして2～3時間も経過すると，カーンは，翌日それを見るために，製図しておくように要求して立ち去ることがよくありました．それから図面に取り組むわけですが，たとえば，午前2時になってしまったり，しまいには時間なんかどうでもよくなってしまうことがありましたね．

しかし努力して数日後，ドラフトマンに明らかになったのは，結果としてでてきたものがカーンの望んでいたものになりましたが，プログラムにはまったく述べられていないものになっているんです．また，ドラフトマンにとって容易ではないことなのですが，カーンに従って仕上げたものは，プログラムがひじょうにうまく適応されて明快になってくるんですね．

――ペンシルヴェニア大学のリチャーズ医学研究所に関するカーンの仕事のやり方と彼自身のデザインの継続的な考察について話していただけますか．

ウイズダム　完成したとき，研究所の建物はカーンが「小さなディテール」と呼んでいたものを除けば，確かに初期のコンセプトどうりになっています．小さなディテールのひとつは，当初に計画したように，研究棟の基準階の構造が4本のプレキャスト・コンクリートの梁によってひとつの正方形が9等分されるように形づくられました．そして9等分したひとつは，更により小さなプレキャストの梁によって9等分されたのです．しかし建設時に，大きな9つの分割は将来の間仕切りの際，多少融通性が損なわれることや，経済的な尺度から4つに等分されました．もっとも，その分割と個々の棟のプランニングは改訂せざるをえませんでしたがね．

リチャーズの建物の傍らに生物学研究所（今ゴッダード・ビルとして知られている）が建てられたとき，再び構造設計は基本的なコンセプトを温存しながら簡略化されました．その計画された空間分割は数がより少なくなって，その結果，プランの可能性が複雑になるような将来の変更が望めなくなってしまいましたけれども，両者の建物のエレヴェーションは見たところ違ってはいますが，よく似ていますよ．

リチャーズの建物は，製図室では，A，B，CそしてXというように認識されていました．最後のXはほかの3つの棟へ供給するすべてのサービスを含んだ棟で，たとえば，垂直のサーキュレーション（階段，エレベーター，暖房とエア・コン，電線渠）とか医学研究に使われる動物の部屋が収まっています．

それぞれの研究所棟の外側にあって，外装をレンガで化粧した「煙導タワー」の初期の研究は，各階ごとに集中し，分節された煙導があるタワーを示しています．そして，煙導の数は高層へいくにつれて増えていきます．これは，研究所の排気フードによって負わなければならない換気の必要性と，各棟に付随する非常階段の必要性とを分けるために提案されました．しかしながら，その計画は多くのフードを低層部に位置を変えて置くことが許されなかったことと，要求された最少限のサービス空間が予想したとおり明確に解決できなかったことと同様に，明らかに，構造的な要求を負っていました．　**(訳　MO)**

マーシャル・マイヤーズ

....カーンは施主の個性と感受性に好感を持っていました．しかしいつもそうなのですが，委員会はカーンといっしょに仕事をするのが難しかったですね．

――あなたがカーンと最初に仕事を始めたのはキンベル美術館だったのですか．

マーシャル・マイヤーズ：いいえ，私はイェール大学・建築学科を卒業した夏に，カーンに会いに行ったのです．それは私がパースペクター5の編集者で，彼が原稿を書いていたのです．しかしその原稿が遅れて私はそれを受け取りにフィラデルフィアまでくるようにいわれました．そのとき，私は彼の手助けを頼まれたのです．そんなわけで，私は1967年10月に事務所に行きました．最初に携わった仕事はペン（ペンシルヴェニア)のリチャーズ医学研究所でした．リチャーズはデザインが終っていたので，私は実施図面を引きました．これはまた，現場での初めての経験でした．作業会議で私は，デイヴッド・ウィズダムをよく援助しました．デイヴッドはカーンの最初の雇用者で，「チーフ・ドラフトマン」と呼ばれることを好んでいました．

――あなたは生物学研究所の建物にも携わりましたか．

マイヤーズ：いいえ，だけど少しは携わりました．カーンはリチャーズ医学研究所に増築される生物学研究所の配置図を早くから持っていました．そして塔状デザインの構成に違いがあったのですが，リチャーズのデザインと建設を通して学び取った経験によって，生物学研究所のディテールはある程度変更されました．カーンは決して泥沼にはまり込んでしまうことがありません．良い方法が見つかれば，しばしば変更するひとだったのです．したがって，施工図を引いている段階でも，ときをかまわず改善を促すことがあり，施主や建設業者は当然，激怒したことがあります．カーンは「建物は最後のレンガが固定するまで完成しないのだ」といっていました．

　私は1965年に事務所を去って，1967年の秋に再び戻ってきました．このとき私はプロジェクト・アーキテクトとしてふたつの仕事に携わりました．そのうちのひとつがキンベル美術館です．そのキンベルに私の胸は躍っていました．なぜならば，施主が刺激的で面白かったし，カーンは施主の個性と感受性に好感を持っていました．しかしいつでもそうなのですが，委員会はカーンといっしょに仕事をするのが難しかったですね．私は思うのですが，委員会というのは，あまりにも用心深く，均質化して，恐がってなかなか改革できず，成り行きに気をもんでいます．そしてしばしば，幸せな中庸を求めるのです．

　キンベル美術館に新しく指名されたディレクターはリチャード・ブラウンで，彼には面白い経歴がありました．ブラウンは理事から責任を託されてフォート・ワースへきたわけで，建築家と美術館（建物）そのものの選択を任されていました．建物は，イェールの英国美術研究センターと似ているところがありますが，新規まき直しのまったく新しい施設です．キンベルは近代運動の初頭まで，あらゆる時代にまたがり，至るところから収集してきた約100点の美術品を展示する小さな美術館です．ブラウンは極めて見識のあるひとです．しかしこのプロジェクトのために高ぶる感情を抑えることができない様子でしたが，なかなか神経過敏なところもあります．カーンとブラウンの関係は良好でした．

――ブラウンは自分が望んでいるものに関して，はっきりものをいうひとでしたか．

マイヤーズ：ブラウンは美術館のプログラムの過程を完全に精通していました．（彼はロサンゼルス公立美術館のために，ある建築家を雇ったのですが，不幸にも美術館の理事に受け入れられず，また計画した建物の規模を縮少させられ，ついに身を引いてしまうという苦い経験をしたことがあります．しかしキンベルの場合は，建築家の選択はもちろんのこと，その建築家に対して施主の立場で振る舞うことができました．)

　キンベル美術財団の理事は寄贈者であるキイ・キンベルの意志に従って機能していました．その意志というのは，「理事は第一級の美術館をフォート・ワースにつくること」と簡単な言葉で述べられています．しかしこの言葉はキイ・キンベルの寛大な精神を最もうまく要約しています．財団の理事は未亡人のヴェラ・キンベルと種々の企業の役員会のメンバーから成り立

っていました．彼らは美術や建築についてまったく見識がありませんでしたが，専門家を連れてきてその専門家からアドヴァイスを受ける必要性を心得ていました．そしてその専門家こそ，ブラウンだったのです．

――カーンとブラウンの関係を突っ込んで話していただけますか．

マイヤーズ：仕事によるカーンとブラウンの当初の関係はまったく悪かったですね．あなたもご存知の「軋む車に潤滑油」は，いかにカーンとうまく関係を保つか，ということを表わした名言です．あなたもそれに心当りがあるでしょう．１日には１日分の時間があるわけですが，彼はまるまる24時間働いたひとだと思います．

ブラウンは1966年10月にカーンと契約書に署名したのですが，67年の春までなんのスケッチも画きませんでした．そこで，ブラウンはカーンをひとりで置いておけば，つまらないものを生みだすだろう，と考えていましたね．(時間がどれほどカーンにプレッシャーをかけていることも知らないで）だからブラウンは，カーンに電話をかけてしつっこく悩まし続けなければならなかったのです．

ところが，ブラウンはカーンの仕事の進め方を了解し，事情は変わりました．彼はすばらしい批評家であって，美術館の内外の機能を熟知していました．たとえば，平面計画とレイアウトで問題になる美術館の運営面積がいかに具合よく納まるか，といったような複雑なものを例にあげてみましょう．カーンは平面に合わせたかった好みのモジュールと幾何学的なシステムを持っていたのですが，ブラウンは欠かすことのできない空間と空間との近接関係に特有の感覚を持っていたわけです．カーンは自分の考えをうまく見せようと思ってスケッチするのですが，それはブラウンの要求していたものに合いませんでした．ブラウンはブラウンで，スケッチを画き，少なくとも自分で解釈する限りでは，それはうまく機能するのでしょうが，私たちは一致して，それがひどいものに見えました．

それから偶然のことだったのですが，ブラウンはカーンの生徒になって，カーンが好んでいた平面の微妙なニュアンスに気がつき始めたのです．そしてついにブラウンは，カーンだったら，平面をこうしたかっただろうと予想されるところまで80パーセント近づける平面を画き上げました．彼はまた，普通だったら拒否されてしまいそうなカーンの頭のなかに，遠回しに情報を流す賢い術を持っていました．

――カーンとブラウンがこのプランに携わっていたということですが，建物の断面の展開は後になってのことですか．

マイヤーズ：あなたがいっている断面は，プランがないうちにできていました．その断面の案は初期のスケッチのなかで見られます．彼はギャラリーを貫く断面として，また建物のエレメントとしてそれを考えていました．ある意味では，それは照明，空調，電気設備が納まって，それ自身で完結していたし，展示作品を眺めるためにも正確な尺度でした．この断面は必要に応じて反復できるし，建物の長手方向を考えたとき，長短の加減も自在でした．

ブラウンはロサンゼルスで，かなり初期の段階で難問にぶち当ったことがあり，この断面の利点を速やかに見抜いていました．したがってこの美術館計画の規模が，予算上やむを得ず縮少されても，寸法，すなわちエレメントの断面幅に対する批判的な見方を緩和しないでもこの断面ならうまく行くだろうと考えていました．

ブラウンは用地の高低，あるいは絵画を高さ11～12フィートの範囲内で釣り下げる場合の壁の高さを規定していました．一方，カーンが描いた初期の断面は，壁の上のヴォールトの高さを約12フィートにしていました．この高さは堂々とした感じを建物に与えていました．しかし，ブラウンはそのスケールに反発しました．彼は建物をルーブル博物館や宮殿ではなく，大邸宅や，彼がしばしば口にしていたヴィラのようにしたかったのです．ブラウンは以前にニューヨークのフリックに何年も勤めたことがあり，それが彼のモデルになっていたのです．つまり，建物の風格を感じないようでは困るが，圧倒されても困る，と彼は繰り返しいっていました．そんなわけで，薄いシェル・コンクリートの屋根にはサイクロイド曲線の形が採用され，それは彼が求めていた，スケールを小さく見せようとする感じをだしたと思います．

前にもいったように，ブラウンはカーンといっしょにひじょうに熱心に働きました．あるとき，それはデザインが最終段階に近づいたときのことですが，ブラ

Kimbell Art Museum seen from the southwest.

ウンは自分がおかした誤解に気がついたのです．彼は，常設展示空間と期間展示空間の相互関係に不適当なものがあることに気がつかないで，約1年半もプランを見つめていたのです．彼が案じている限りでは，期間展示空間がまったく悪い位置を占めていたのです．彼は電話でこのことを告げて，土曜日の朝，フィラデルフィアへ飛んできて，それを解決するために，一日中カーンと働きました．そしてこのうっかりした見落しのために，プランは完全に再構成され，実際に建てられたものになったわけです．それはブラウンの機能的な問題を解決したし，同時にずっとよい建築的なプランになりました．

もうひとつ面白いことがあります．それはフォート・ワースのひとたちが図面と模型で美術館を見たとき，それが気に入らなかったのです．彼らにとっては，それが片側へ倒れかかったコンクリートの穀物サイロのように見えたのです．だれかがキンベルの未亡人，アウント・ヴェルマに「この美術館は醜い建物になりますよ．なぜあなたはこうしていられるのですか」と告げ口さえするのでした．

——だれが彼女を説得させたのですか．

マイヤーズ：フォート・ワースのひとたち自身がしました．コンクリートの躯体が打ち終り，まだ仕上げができていないうちに，彼女の友人たちがこれを見るために現場を訪れたのです．彼らは裸の骨組だけの建物を歩き回って，すっかり気持が変わりました．建物が持っている力強さを感じたのです．彼らは率直であったし，腹蔵のないひとたちでした．だから彼らはアウント・ヴェルマを電話口に呼んで，いままでの悪口を謝ったわけです．私はほんとうに彼女を説得する必要がなかったと思いたいです．彼女にはすばらしい鑑識眼がありましたから．

——彼女はそのデザインで進めていくか否かを決定するひとだったのですか．

マイヤーズ：いいえ，ブラウンに委託されていました．初期の段階であら捜しがありましたが，すべてデザインどうり進行しました．そして完成してみると，ひとびとの反応はすばらしかったですね．私はこのように本能的・知的反応があった近代建築を見たことがありません．しかも一般のひとたちの心の奥底からでてきた反応でした．そして理事会は開館記念式を5日間も催したくらいです．（労働者，町民，子供たち，従業員，美術商などのパーティが行なわれたわけです．）大切なことはひとびとが館内に入ると，まったくそのとおり圧倒されてしまったのです．それはいかなる技法を駆使しても写真では表現できない光や空間の感覚を館内で味うことができたからです．

建設業者の責任者も開館式にいました．そのひとの名前はヴァーギル・アープで，口数少なくよく言葉を選んで話す大男です．私は彼に完成した建物についてどう思っているか尋ねると，如才のない笑みを顔に浮かべて，「苦労が多かったね」という言葉が返ってきました．

——ヴァーギル・アープがいったように建設の上でなにか難しいことでもあったのですか．

マイヤーズ：難しかったのは，今までにつくったことのない形態をつくることと，カーンがソーク研究所でやったように，木部と木部の接合個所にV-字型のジョイントを望んでいたものと同じ表面の性格を特種なコ

ンクリート成型で得ることでした．遅かれ早かれ，だれでも作業に加わり，だれもがデザイナーでありました．ある点で，建設業者の副社長と構造技師は，低層部の事務所と売店に陽の光を入れる狭い溝の上に屋根をのせたがっていました．しかし私たちはそれに賛成するわけにはいきませんでした．いつも苦闘がつきまとっていましたがね．

太陽光線の反射板がその一例です．それは理論的に証明されていましたが，実際にはうまくいきませんでした．私たちはそれを説明するために建物のなかで現寸模型もつくりました．しかし，依然として問題があり，なかなか思いどうりになりません．カーンは反射板の透しの考えをやめようとしていました．というのは，私たちが鏡になるアルミ板を打ち抜く孔の大きさを決めかねていたからです．もっとも，カーンと同僚の建築家はそれに固執し，最終的に解決しました．

もうひとつの例はコンクリートの色です．彼は暖かい色調を望んでいました．緑色に見え過ぎてしまうコンクリートを好みませんでした．カリフォルニアのラ・ヨラのソーク研究所の場合は，水中硬化組織を成すポゾランと呼ばれる混和材をコンクリートに入れることができました．それはコンクリートを強靱にする度合が高く，美しい色がだせました．ところが，フォート・ワースにはポゾランがありませんし，カリフォルニアからテキサスまで運搬するためのコストは材料よりも高くつきます．そこで結局，現地の材料でなんとか賄ってやったわけです．

——労働者の対応はどんなでしたか．

マイヤーズ：とても良かったです．施工者自身薄いシェルの屋根をコンクリートで打つとき，彼ら自身の創意がありました．また機械を発明して信じられないほど短期間でコンクリート打ちができました．反復的なデザインの性質を生かして，かなりの経済的な効果を上げたことも挙げておきます．

最近になってフォート・ワースにいるジョージ・クォールズは，いかに建物が落ち着いて平穏であるか，を私に教えてくれました．彼はまた，駐車場に乗り入れ，レンガの舗装を見たとき，この建物が建築家の目論んだ予算の範囲を越えているのではないかといっていました．彼はキンベル美術館のコストを尋ねたので，私は「あなたは1972年に，1平方フット当り45ドルであったことを信じますか」といったのです．建物は約100,000平方フィートの面積で，合計4,500,000ドルしたのです．さらに植栽や池を加えると1,000,000ドルかかりました．クォールズはこの低コストに驚いていましたが，これも反復エレメントの考えと施工業者の創意によるところがあるわけです．

フォート・ワースのような町には法外な市民のプライドがあるのですが，たぶん限界をはっきり自覚して，彼らは意義のある建物をデザインするために外部の建築家を受け入れ，地元の会社と提携するように依頼します．この方法は内部に恨みや難問を当然引き起すことがありますが，結局，ことあるごとに外部の建築家が利用され，1日か数日滞在して帰ってしまうこともあったのです．町にいるひとはだれでも友だちで，いっしょにゴルフをしますし，助け合って仕事もします．キンベル美術館の建設業者も同じ理事のために商売上の立場から店舗や倉庫を建てています．それではいったい全体，ちょっと立寄って業者にこれらの狂気じみたものを建てさせたひととは，なに者であるのか．それに答えるにはひじょうに難しい事情があります．ですから，私がいったように多くの時間を苦しみ，かなりの無駄があったのです．元来彼らは商売人だったのです．商売人はコストや期間をかなえることができなければ，商売をしません．デニス・スコット・ブラウンは一度私にこう述べたのです．「ルイス・カーンは立派な実績がありませんよ．彼は期間どうりに仕事をしないし，予算を勝手に超過しますからね」それに対して，私は答えたのです，「それなら突っ走っていくために，私たちはどんな走行線を選択してきたと思いますかね」

だれが期間どうりに，予算内で仕事を済ましたひとを思いだせますか．しかしたとえ建築家の仕事が遅くなって，予算に問題を残したときでさえ，そこからなにか空想的なものが生れ，その後騒動も収まってしまえば，その力を否定することはできません．ブラウンはそのことをうまくいい当てました．かつて有力な施主がカーンといっしょに仕事をするにはどうしたらうまくやっていけるか，ブラウンに尋ねたのです．彼は（ヴァーギル・アーブと同様に）「苦労が多かったよ」といって，さらに「だけどね．それなりの価値があったよ」と付け加えたのです．

（訳　MO）

ニコラス・ジアノポウロス

....カーンの個人的な努力は厳しく，わかわれはオーケストラの奏者のひとりとして彼に対応することを見いだそうとしてきたと思います．

かなり古いころからの話しができるわけですが，カーンに初めてお会いしたのは1953年の秋か冬のことで，われわれが働いていたメイジャー・グローヴェルのところでした．彼はカーンの友人でした．メイジャーが亡くなって間もなくカーンは，当時デザインしていたイェール大学・アート・ギャラリーについて相談にのってほしい，と電話をかけてきたのです．カーンが憂慮していた問題点は，現場打ちコンクリートによる４面体の天井の分析のことでした．

われわれはある日，ウォールナット・ストリート20番地の彼の小さな事務所でテーブルを囲み，カーンはボール紙でつくったデッキの断面模型を見せたのです．そして，彼とエンジニアのヘンリー・フィステラーを満足させる解決案が見いだせなかったので，すべてを変更しなければならない状況になっていたことがわかりました．われわれは模型を眺め，ひっくり返したり，斜めから見たりした後で「ごらんください．これはあなたが興味を示している２方向システムになっていないかもしれませんが，簡単に桁を60度傾けて成形し，３角形の切り口をつくらず，その桁を通してやることによって１方向システムでつくることが可能です．また，設備関係の配線と配管は１方向から始まっていますから，あなたは照明器具を残った空隙に設置することができます」とカーンにいいました．彼は少し間をおいて，「そうだね．そうなってほしいのですが，すると空間は正方形というより長方形だから，ダクト・システムなどのサーヴィスは短片の方向に走ることになるね．でも，それはできるよ」と答え，さらに「ちょっとフィステラーに電話をかけさせてくれ，私は明日イェールに行くんだ」と付け加えました．彼が電話でフィステラーにそのことを提案すると，フィステラーは夢中になって，それがまったく可能だし，建築法規の役人にも満足してもらえるだろう，といっていました．

すべてのことがうまくいき，われわれは彼が期待していたコンセプトのレヴェルに達しなかったとしても，そのデザインを許容させる機会を与えるために貢献したと思います．数年後，私は建物を訪ねました．そのとき偶然カーンは教室で教えていたのですが，心から喜んで案内してくれました．これが彼に協力した最初の仕事でした．

その後，トレントン・バス・ハウスのために協力を求められました．これは最小限構造を目指したプロジェクトで，われわれはどんな風にできあがるのか楽しみでした．

この建物が完成して間もなく，土曜日のことです．カーンは所員を現地へ連れて行き，彼らは抽象的なデザインで壁を塗ったのです．それは幾何学的な３角形や半円などの絵で，カーンはそれをとても喜びました．トレントン・バス・ハウスはわれわれが最初に委託されて実現した建物です．その結果，引き続いてトレントン・コミュニティ・センターをやることになっていたのですが，これは実現しませんでした．

さらに後になって，われわれはセント・ルイスのワシントン大学図書館のコンペに携わりました．ロバート・ベンチューリがローマのアカデミィへ行く前に，事務所で働いていたのもちょうど同じころです．そのころカーンの事務所は潮の干満のように，たくさんのひとたちが出入りし，刺激的で活気に満ちていました．そしてわれわれはトリビューン・レヴュー・ビル，それからリチャーズ医学研究所，生物学研究所に携わったのです．これらのプロジェクトでコメンダントがシステム設計の主任構造エンジニアとして活躍しました．

——リチャーズ医学研究所ではコメンダンが主任だといわれましたが，あなたの会社がほとんどの仕事をしたのではなかったのですか．

ジアノポウロス：われわれは会社としてカーンから構造エンジニアに指名されていたわけで，コメンダントはプレキャストの建物の分析をするためにコンサルタントをしていました．しかし，いうまでもなくフィーレンディール・システムの設計をしたのはコメンダントです．彼は実証数学者であり，戦時中ドイツにおける経験が成果となって，プレキャストとプレストレスト・コンクリートの知識を蓄積してきました．彼はひ

じょうに優秀なひとでした．

　この建物をプレキャストにしたのはカーンでした．反復の本質を考えるとプレキャストにしたのは論理的だと思います．これは単なる個人的な気持なのですが，その場にコメンダントがいなかったとしても，あの建物は基本的に同じ性格を備えて建てられたでしょう．それが現場打ちコンクリートであったとしてもね．

　ペンシルヴェニア大学の建物のつぎにわれわれが関わったのは，ローチェスターのユニテリアン教会でした．ここでもコメンダントが屋根の構造設計をしました．これはダッカにつながり，われわれはそこで議員宿舎と議事堂の下部構造および基礎のデザインに熱中しました．ところが1965年にインド・パキスタン戦争が勃発し，カーンの事務所とわれわれの事務所のあいだで受けることになっていた財源と債務が干しあがってしまい，相互の同意によって，われわれはプロジェクトから手を引きました．そしてこれまでのすべての積算，図面と情報は，以前にわれわれの会社で働いたことのあるハリー・パームバウムに引き渡されました．その後，パームバウムはベルニ・シュワルツといっしょに議事堂の土木工事を続行しました．議事堂は図面を見ると，構造的に複雑に見えますが，完成した姿を見ると，確かに伝統的なコンプレション構造をとっていることがわかります．

――技術的な側面を掘り下げていただけますか．

ジアノポウロス：議事堂の建物が技術的に複雑であるのは屋根の構造と地震に対する分析だけです．われわれはデザインの開発段階から携わってきましたから，基礎杭の図面を書くことができたのです．それは圧力をかけてセメントを注入した基礎で，今日使用されているフランキー・パイルと同じです．われわれはそれを分析して鉄筋とそのパターンを決定するところまで達することができませんでしたが，パームバウムがやってくれました．宿舎と低層部の構造はすべてわれわれが分析し，最初に完成しました．

――そのときあなたがたはなにをしたのですか．

ジアノポウロス：宿舎の建物ではセメントを注入したコア・システム，あるいは補強したレンガ組積造システムを用いました．２重のレンガの間隔が２〜３インチ離され，そこに補強鉄筋が縦横に入れられました．このタイプの補強されたレンガ組積造が用いられたのですが，これは実は今世紀を迎えようとしてするときに英国で開発され，1920年代から40年代までカリフォルニアで一般に広く使われていました．耐震的であるためにはわれわれの下部構造が適当な建設法であることから，それを図面にしました．

――対抗できる地震とはどのくらいを予想したらいいのですか．

ジアノポウロス：耐震力のレベルは引力の$^{1}/_{8}$の強さであろうと思いますが，それは最低であって最大の強さではありません．われわれのデザインのアプローチは米国西南部で普通に使われている統一建築規定のなかで推奨されているものです．宿舎は基本的に細胞状の構造になっていますが，チャーリイ・エダーとの話し合いによって，カーンは円形の開口部がときには地震の力に対して有効だと決論づけていました．そこでわれわれは，開口部の周囲にマトリックス状に補強筋を入れることにしました．開口部はアーチ工法ですが，耐震構造は内側に見えなくなっています．

――あなたがたは内面張力のマトリックスについては気づかなかったようですね．アーメダバッド（インド経営大学）の場合も同じ方法がとられたのですか．

ジアノポウロス：アーメダバッドは耐震力を備えていませんし，補強もされていません．それは純粋に重力構造になっています．

――エクセター図書館はいかがですか．

ジアノポウロス：この場合は低レヴェルの地震活動に対しての構造しか考えられていないと思います．エクセターで興味深いのは大きなマットです．すなわち建物を支持する基礎です．しかし，それについての詳細をあまり話すことができません．

――話を戻しましょう．ダッカの議事堂の屋根には問題があるということですが，それは重量ですか．それともデザインにあるのですか．それとも両方なのですか．

ジアノポウロス：パームバウムには耐震のためのデザインとして屋根をできるだけ軽量にしなければならな

いという認識があったと思います．そしてカーンとパームバウムが長い時間をかけて，シェル構造を発展させました．これはカーンを満足させました．

同じころわれわれは住宅建築の複合プロジェクトにもカーンとともに関係していました．このなかで，多分ひとびとの目を引くと思われる建物は，チェスナット・ヒルのエシェリック・ハウスです．この住宅は基礎杭によって支持されています．なぜならば，それはそこに建っている数件の建物と同様に，見捨てられた古い石切り場の上に建てられたからです．

そこでカーンがほかの建物と同じように，フィラデルフィアの建築的シンボルを視覚的にいかに探求していたかを見ることができるのは興味深いです．彼はそこで暖炉とその上部の窓，そして外側に煙突を設けましたが，これがファーネス・ユニテリアン教会から発展させたものである，というのがわれわれの見解です．後部の教区館にも暖炉の上に同じコンセプトの窓があり，外側には煙突があります．カーンはブリン・モア大学寄宿舎の場合のように小さなものにも改良の手を加えています．

私はこれこそ建築の本質だと思うのですが，カーンは忘れ去られたものから刺激と勇気を受けてきました．ヴィンセント・スカーリイはカーンが亡くなる前に彼から聞いた最後の言葉を引用しています．それは「新しさというものは，長い歳月に渡って存在し続けたもののなかに，つねに見いだされるものだ」ということです．スカーリイはペン大学で行なった講演をこの言葉でしめくくっています．

——あなたはカーンといっしょに構造を解決する上でなにか困難がありましたか．

ジアノポウロス：そうは思いません．ただカーンと関わって，いちばん困難に思ったのは最終的なデザインではなく，そこに至る過程で，それがどのようになるのか，という点で了解を得るときのことです．ほかの建築家と違って，われわれは最終的なデザインをできるだけシンプルになるように努力してきました．

カーンの個人的な努力は厳しく，われわれはオーケストラの奏者のひとりとして彼に対応することを見いだそうとしてきたと思います．

——構造的に考えて，彼の建物は構造の選択において適切な感があったでしょうか．

ジアノポウロス：いいえ，あなたがそれを断言的にいえるとは思いません．カーンの構造的な感覚，あるいは構造の秩序と信じているものが，ほとんどプロポーションにおけるモニュメンタルであったりした時期がありました．またわれわれ自身だったら，もっと軽い構造を選んだであろうと思われる時期もありました．

——構造それ自体の選択，私は構造の種類について話しているのですが，寸法が適切でなかったとしてもそれらの構造が個々の建物にとって相応しいと思いますか．

ジアノポウロス：カーンがつねに理解しようと努力していたのは，たとえ新しい構造であっても，構造になり得る建物におけるエレメントの相互関係だったのです．たとえばユニテリアン教会の屋根ですが，彼は，4隅に越屋根を設けたかったのです．そして屋根面は，内部空間と離れた廊下の構造体の重量によってバランスを要求したシェルの一部になっているのです．その構造はカーンとコメンダントとの話し合いから生まれたのだと思います．コメンダントには技術的・数学的にこれらの相互関係を調整する才能があり，多分カーンのアイディアを発展させる可能性を与えることができたと思います．あの構造はコメンダントの才能があって生まれたのです．それは私が今までに見てきたうちで最もユニークなシェル構造のひとつであります．

1970年の初期，われわれはウィリアム・ペン高等学校の建設に関与していたのですが，ある日私は作業上の問題があって，タクシーを現場へ向わせていました．タクシーが現場近くにきたとき，私は窓越しに眺めていると，運転手は私がその建物をどう思っているのか尋ねたのです．タクシーの運転手にしては珍しいことです．そこで私が「そうだね，屋上を遊び場にしているところが面白いね．楽しいですしね」といい，運転手が自分の意見を述べた後で，私が「君から最近の建築についての印象を求められるのを聞いて，うれしいし，びっくりしたよ」といいました．すると彼は「そうとも，私がカーン教授の良き友だということを知っておいてもらいたいからね」といい返してきました．

その運転手は一度，エア・パキスタンの飛行機に乗るカーンをフィラデルフィアからケネディ空港まで送

ったことがあり，途中2〜3時間，カーンとの会話がはずみ，お互いに意気投合して道中を楽しんだそうです．その後もふたりはそのようなドライヴを2〜3度経験し，カーンは運転手にフィラデルフィアの建物を見るように，またある特定の書籍を読むように勧めたわけです．彼にしてみれば自身の興味の対象になっていなかったのですが，それを追求していたのです．これは私が聞いてきたカーンにまつわる話のなかで，最もさっぱりした会話でした．それは彼が亡くなる前のことでした．私はある日，この話を彼に聞かせると，カーンはクスクス笑って「そうとも，彼は立派なタクシー・ドライヴァじゃないか」といいました．

（訳：松井光）

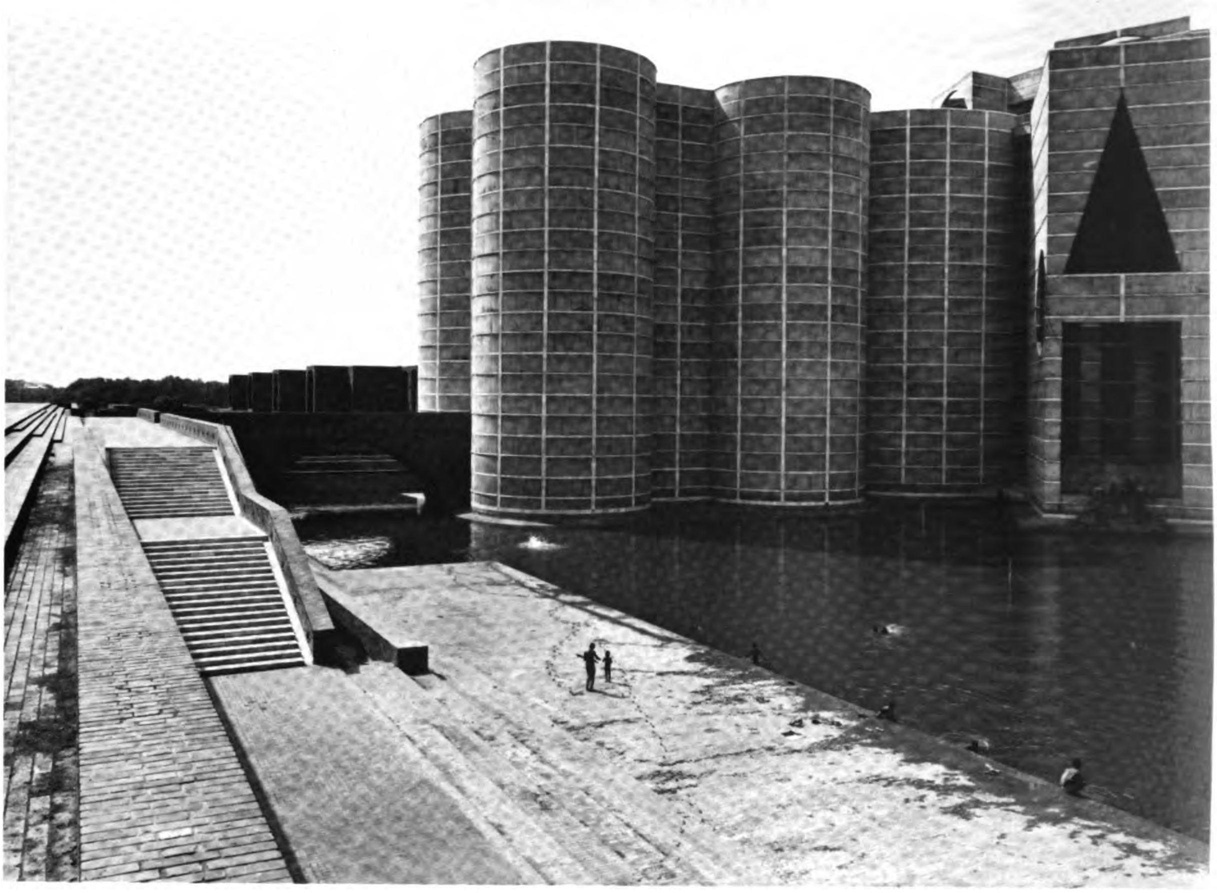
ヘンリー・ウィルコッツ

…カーンは建物と土と水のすべてを統合して，水路からも道路からも，建物に到達できるようにしたのです．

セクレタリアート・ビルとその周辺の市民について話してみようと思います．元のセクレタリアート・ビルは現在のものより手前に下ったところにあり，低層で，約300メートルの長さをもった建物で，これは臨時政府がイスラマバードからダッカに移ってきたときに，設計されました．独立後，この建物は壊され，正規の規模をもった新しいセクレタリアート・ビルの設計がルイス・カーンに委託されました．彼は新しい the secretary of ordinance 法務大臣のところに出向き，話し合いました．私にはこの大臣が空想家のように見えたのですが，実際，彼はたいへん大きな夢をこの国(バングラデシュ)に抱いており，彼とカーンとは意見がひじょうに合っていました．この大臣と労務省建築局 (the Architectual Department of Works) によって，プログラムができたのですが，それは以前には見られなかったようなすばらしいものでした．彼はこのプログラムを用いて新しい建築をデザインしました．彼はそれを発表し，受け入れられ，彼が亡くなる前に製図が始まっていました．われわれの役割は，それを完成させ，最終段階までデザインをつめることでした．それが完了すると，公共事業省建築局(PWD: Public Works Department) が実施図面を書くことになっていました．ちょうどその時期，官房庁 (the secretariat) がスタートし，またダッカ大学から優秀な若い建築家が卒業し始め，彼らによってスタッフが形成されようとしていました．彼らのうち何人かとわれわれは会い，カーンは彼らに強い印象を受けていました．これらのひとびとは実施設計段階でカーンのために，現地スタッフの中核を成すことになっていました．

――彼らの設計は，あなたがたによるオリジナル案と似たものになったのですか．

ヘンリー・ウィルコッツ：いいえ，それはまったく違うものでした．まず，それは完成されたものではありませんでした．われわれの現地スタッフも，その時期作業を進めており，カーンのためにモデルを製作したのですが，一度に解決すべきことがたくさんあり，たいへんなプレッシャーがかかっていました．私が思い起こすのは，基礎に関して多くの問題があったことです．それがプロジェクトを遅らせた原因のひとつとなりました．計画地のほかのすべての建物のように杭を用いるか，あるいは――これは経済的な理由からなのですが――布基礎にするか，という問題で，これを解決するためにプロジェクトは大きく遅れました．幸運にも，この問題は消滅しました．というのは，この用地はそのまま残し，新しい建物はそれより北側に上がったところに建てられることになったからです．おかげで，彼がつねに南側に位置する場所に必要だと考えていた庭園を設けることができました．庭園は彼がほんとうにそこに望んでいたもので，そうすることによって公共施設群 (the Citadel of Institutions) の位置関係を保つことができたのです．その庭園は公共の場所として開放されたもので，そういった考えをバングラデシュが受け入れるには，まだ少し困難な点がありました．思うに，どんな開発途上国においても，こういった問題は存在するのではないでしょうか．デモクラシーとはおかしなもので，われわれが認めていかなければならないものなのです．また，すべてのひとび



Sher-e-Banglanagar National Assembly Hall seen from the southeast.

とが持たなければならないものであると思います．デモクラシーが発達し，同時に，ひとびとの声が沸き起こるときがかならずあります．その発展を抑制することは不可能なのです．

——もし，セクレタリアート・ビルが現在の位置に建てられなかったとしたら，公共施設群にどんなことが起こっていたのでしょうか．

ウィルコッツ：セクレタリアート・ビルが南側に下った位置に建てられていたら，もっとほかにも建物が建てられていったでしょう．というのは，その南側の用地は政府の事務を処理するのに十分な広さがなかったからです．国会議場の前に，そういった建物群を数ブロックに渡って建てなくてはならず，しかも，それらは機能しなかったでしょう．

——現地の建築家たちをセクレタリアート・ビルの実施設計段階を通じて，トレーニングしていこうという考えについてはどうでしたか．

ウィルコッツ：私は，そのアイディアは法務大臣と話しているうちに，カーンによって提案されたものだと思います．彼に大臣が彼の夢について話し，何を構想しているか，また若い建築家を周囲に持ち，彼らとどういう会合を持ち，いかに彼らがそのプロジェクトで働きたがっているかを話し，大臣とカーンとのあいだでアイディアがまとまったものと思います．また，そこには財政的な要因もありました．地域の資金が，地域の有能な人材と，彼らのトレーニング用に費されており，ちょうどそういった状況にわれわれも協力することになったわけです．

——カーンは公共施設群が配置計画上の一種の要石（キイストーン）を形成するように考えていたのではないのですか．

ウィルコッツ：そういった考えはつねにありました．政府はもともと立法府(the legislative building)の建物を望んでいたのですが，カーンは建築家の立場から，政府として機能するためには，そこにもっと多くのものが必要となること，またそれとは別に，学校とか図書館とかいった公共施設も必要であることを進言しました．彼の考えでは，公共施設群のブロックは肉体を鍛える競技場となるものでした．また，北側の図書館や科学博物館やラジオ局のような建築群は，精神を高めるためのものでした．彼はこういった都市建築群の

すべてをデザインしようとしていたのではありません．彼の描いた最後のマスター・プランには，セクレタリアート・ビルが描かれ，その北に都市建築群用の区画が見られます．彼は花壇を配した芝生（parterre）のどこに建物を配置するか，遊歩道を，いかに通すかといったことだけを組み立てることを望み，それぞれの建築については，ひとびとがそれぞれ彼らの選択でデザインすべきだと考えていました．カーンは彼らに用地を与え，どこへ建てるかだけを伝え，デザインについては指示しようとはしませんでした．彼は国会とセクレタリアート・ビルを受け持ち，それらは彼にとっての壁となり，さらにそのほかの部分，すべての計画区域の開発がその先に広がっていました．また，官房庁はカーンに，はるか北に上がった地域のハウジングとコミュニティづくりについて考慮するように求めました．彼はそれに対し，アパート建築のアイディアを適切なスケッチで示していますが，それはベニスに見られるような水路のなかに建つ高層建築となっています．その地域は，すべて水路によって結ばれており，彼はそれをコントロールし，建物と土と水のすべてを統合して，水路からも，道路からも建物に到達できるようにしたのです．このことは彼が初めてそこを訪れたときに，全体的な構想のなかから生まれたものなのです．ところで，彼と同行したひとびとも，そこでそういったアイディアを彼から得ることができました．彼はそういったことを構想し，ある方向を定めることができる人間なのです．

建築家はクライアントにより，一定のデザインの方法を定めていくものだと思いますが，カーンの場合は完全にクライアントたちと共に方向を決めていくタイプでした．クライアントに力がない場合には，彼の仕事はあまり情熱的なものとはならなかったと思います．設計料の高さよりも，クライアントと建築家が協力してつくりだしていくことの方が重要なことなのです．クライアントのなかには，彼の計画を見せ，彼がなにを望んでいるかを示し，彼がでて行き，戻ってきた時には，それが完成していることを求めるようなタイプもあります．しかし，もしそのクライアントを現地につれて行き，建築家が彼にアイディアを示していった場合には，作品はまったく違ったものになるはずです．彼はアーメダバードでそういう方法をとったのだと思います．

——ところで，このことは個人的で専横なクライアントがダッカではいなかったため，なにか困難なことがあったということですか．

ウィルコッツ：困難なことは，正しい方向に進んでいるのかどうか，つかめないときに起こるものだと思います．彼らはそのような状況をプランの上に見いだしました．けれども，だれひとり彼らにとってどういうことが起こっているのか，ほんとうに感じたことをいうものはいませんでした．まず，建てることが先でした．そして彼らは，あまりにもカーンを尊敬していたため，彼らがはたさなければならない役割を見落としていたのです．インドでは，実際，大きな反応がありました．

——全体の計画に関連して，配置計画及び造園計画についていくらか触れられましたが，もう少し詳しく話していただけますか．

ウィルコッツ：この国のさまざまな植物を集めた苗木場が造成され，そこから植物を現場に移植しようという計画がありました．この苗木場はカーンがそれについて知るずっと以前に設けられていました．あるとき，園芸局のひとが訪れて，彼とカーンが計画地を歩いた際に，いろいろな植物について，それがどんな様子をしているのか，どのように生育するのか，また，どこにそれらを植えるべきかについて話し合われたのです．そこで，スケッチが描かれ，そのスケッチから計画地に合ったプランができ，また違った種類の植物を用いることが検討されました．

メインの通りには並木が植えられ，2年前に通路を拡張する必要を感じた政府によって切り倒されてしまうまで，たいへん美しい姿を見せていました．それはプロジェクト全体にとっても，悲しむべきことでした．私は，いつかこの並木が復元されることを信じたいと思います．この並木が切り倒されてしまったのは，彼らの交通網計画についての話し合いのなかにわれわれが含まれていなかったからでもあります．

——あなたは以前，祈祷用ホール前のプラザについて話されました．あなたはそのプラザが使われるのを見るまで，それがとても大きすぎると思われていたそうですが．

ウィルコッツ：南のプラザは初めの段階から，そのエ

リアのなかで大きな面積を占めていました．その下には中央機械室，電気室，そして駐車場が設けられていました．第１段階は機械室がつくられ，その上にプラザが設けられるまで，何年間もそのままになっていました．その期間中に，プラザは違った意味を持つことになりました．新しい政府の出現に伴い，彼らにはセレモニーのための場所が必要となり，プラザが使えるかどうか求められたのです．この場所がダッカのなかでそういった目的に使われうる唯一の場所であり，しかも最高の場所であると彼らは考えたのです．彼らはわれわれを招いて，このことについて考えてほしいと求め，われわれはそれをありがたく思いました．熟慮の末，われわれはそこを段状にする考えに至りました．というのは，そこでセレモニーが行なわれているあいだ，ひとびとに行事が見えなければならないと同時に，使われないときにも姿がよく見えるものでなければならないからです．かれらはまた，敷地をほかの目的に使えるように，エリアが縮少することを求めました．われわれは背後を切り詰め，段状にし，さらに側面に斜路を設けて緊急時にひとびとがそこを通って移動できるようにしました．

──そのプラザについてどう思いますか．

ウィルコッツ：私はすばらしいと思います．建設中には，大きすぎると思っていたのですが，できあがって2〜3 日もしないうちに，道路沿いで政治的な集会がありました．ひとびとは選挙に向けて準備を進めていたのです．そして大きな集団がプラザを埋めつくしたのですが，そのとき，プラザはとても小さく見えました．

　ソ連の赤の広場の写真をご覧なさい．それはひじょうに大きいです．けれども，そこにだれもひとがいないときには，ただ小さな仕切りや箱があるだけで，使い道がなく冷たいものを感じます．ここのプラザには，つねにひとびとが座っています．日曜日の外出時にも，祭日にもひとびとが集ってきます．プラザはたいへんすてきな場になっています．

──アメリカのオフィスの出先機関として，現地に設けられた出張所について，また，クライアントである公共事業省と建築家との関係について，そしてなにか困ったことについて話して下さい．

ウィルコッツ：現地のオフィスはカーンに情報を提供するところでありますが，その逆もありました．政府もまた，接触をとるために現地にオフィスを設け，そこで図面が引けることを望みました．デザインはフィラデルフィアで考えられ，またカーンが現地へ赴き，スケッチを描き，それに基づいて現場事務所で図面を引くこともありました．その現場事務所には本国からの所員もいたし，現地の建築家や技術者がおり，彼がいつ出向いても，彼のために働く所員がいて，うまく機能していました．一方カーンがいないときには，彼らは建物のいくつかを設計していました．彼らは病院や外来患者局の仕事を多く手がけていました．基本的に現地事務所は現場で起こるすべてのことをチェックしていました．

──そうしているあいだに，あなたはダッカにおける主要な仕事の責任者になりましたね．

ウィルコッツ：私はある役割を果しました．というのは，そのときカーンのオフィスでわれわれはなんの割当てもなかったからです．肩書きはありませんでした．だれかが私のことをプロジェクト・マネージャーであるといったのでしょうが，実際に私はそういった仕事をしていました．1964年にカーンのオフィスに入所したとき，私はこのプロジェクトを手がけたいと思いました．私は彼と会って話し，ダッカに出向することになりました．私はそこで多くを学び，考えました．いずれにしても，私は機械や電気の担当者とダッカのオフィスを調整していく役割を果しました．

──このプロジェクトでのあなたとカーンの協力関係についてお尋ねしてもいいですか．

ウィルコッツ：私は彼をたいへん尊敬していましたし，彼も私を尊敬してくれました．しばしば，われわれは話し合いなしに仕事を進めることができました．私は信念を持って仕事をしました．そして，カーンと私は友達でした．ずうっとそうあり続けました．われわれが共にした旅行はたいへんなものでした．お互いに争い，口論しました．彼は，「それは違う，そんなことにはするつもりがない．」といいだします．しかし，結局折り合いがつきます．というのは，ふたりとも目指していることが同じなんだと，あとで気が付くからです．ルウは自分の建築をつくり上げ，私は彼に彼の

建築をつくってもらいたいわけで，問題はなかったのです．

——このプロジェクトを完成させていく上で，どういうひとたちが日程を決めていったのですか．

ウィルコッツ：国会議場が移転する準備が整いつつあり，彼らがまだ明確にできない点や，あいまいなことについて指示を求めてきました．われわれはそういった点を決定していったわけです．デザインによって，すべてが決まらない内部の仕事もたくさんありました．アイディアやスケッチはありましたが，しかしほとんどわれわれが解決してきました．再考を要する問題点は，デイブとレイハンそして私が相談し合って解決すべきだと思っていました．実際，協力してうまくやってきました．

——あなたはダッカに建設される新しい建物を設計していますね．

ウィルコッツ：はい，現在われわれは新しい建物のひとつ，迎賓館を設計しています．これは政府が小規模の会議を開くときに，ゲストを招待したり，会食することができるところです．もともとカーンがここで望んだことは，彼のような国賓が宿泊する少数のステイト・ルームであって，ホテルではありません．彼は政府から招かれたとき，そのようなところに宿泊したかったのです．

　同じような性格の建物がもうひとつあります．計画上，これら2棟は近くに建てられることになっていました．中央のサービス施設が，2棟のあいだにあって，両者のサービス関係を受け持ちますが，それぞれ独自に機能するように提案し，彼らもこの案を受け入れました．ところが，設計が進むあいだに変更があって，ひとつのホールとひとつの厨房だけで，すべてを賄うことになりました．すでにその設計は完了し，図面もほとんど書き上げています．現在，われわれはその実施設計に取り組んでいます．

——今のところ，あなたに新しい建物がいつ委託されるかわからないということでしょうか．

ウィルコッツ：そうです．彼らには自分たち自身の建築家集団があって，われわれ同様に，彼らもここでの仕事を求めていますから，われわれがすべてをやってしまうのは好ましくありません．しかしながら，どういう形であれ，われわれはこの地で仕事に参加していきたいと思っています．たとえ，それがコンサルタントの域をでなかったとしても，プロジェクトについて話し合い，われわれが求めてきた方向へ導くために，彼らの手助けをしていきたいと考えています．

（訳　松井光）

デイヴィッド・ポーク

····カーンは自然を探索し，単に立派に見えるものをつくるのではなく，ものの実体がなんであるのかを発見する軌道にわれわれを乗せてくれた最初のひとだったのです．

1950年代の初めのことでした．私がペンシルヴェニア大学にきたのは1952年で，ホームズ・パーキンズが大学にいました．ペンシルヴェニア大学はボザール流の学校だったのですが，新しく生まれ変わろうとしていました．新しい大学は湧き立つような勢いがあり，勉強する上でもすばらしい環境でした．そこには多くの優秀なひとたちが集まっていました．若いひとたちのなかには，ボブ・ゲデス，ジョージ・クエールスが，そしてスターシャ・ノービッキがいました．ノービッキは教育者であり，すぐれた女性でした．

　ホームズ・パーキンズの意図が大学によく反映されていたのですが，そのときには，まだ建築科というよりはデザイン学科だったのです．カーンがやってきたのは，それから2年ぐらい後でした．彼は私のクラスで2年目の最後の設計審査が行なわれているときに，姿を見せました．われわれは彼がだれなのか分かりませんでした．カーンはまだ有名ではなかったのです．もちろんイェール大学・アート・ギャラリーが建てら

れる前のことです．彼はちょうど，この建物に取りかかったか，あるいは取り組んで数か月たってのことかもしれません．アート・ギャラリーはわれわれにとって，多少穏やかではありましたが革新的でした．つまり，構造のあり方と建物の性格がほかの建物とは異なっていたのです．

彼は審査にくると「その建物はなんであるのか」と質問を始めました．それがどう見えるか，ということではなく，それが実際なんであるのか，ということなのです．いままでだれもこのような根本的な議論をしたことがありませんでした．授業は刺激的ではありましたがデザイン学科だったのです．しかし，カーンはそれをまったく引っ繰り返したのです．まじめに建築を考えていた学生は，このとき，カーンの質問が意味するものにすっかり驚きました．というのは，違った建築の見方をわれわれに与え，大いに影響されたからです．また，彼は建築の形態に関する彼自身の研究を持ち込んできました．そしてその分野の考えに基づいて仕事が始められたとき，フランシス・アドラー・ハウスのようなプロジェクトに関わることになりました．それから少し後になって，トレントン・バス・ハウスがありました．フランシス・アドラー・ハウスは，構造的な区画の考え方や，反復されるひとつの空間としての完全な実体，というものがすべてのひとたちに大いに影響しました．ある学生たちはそれを上手に扱うことができましたが，ほかの学生の手に渡ると，まったく勝手気ままなものになってしまいました．

カーンが全生涯をかけたのは努力であったのです．カーンは自然を探索し，単に立派に見えるものをつくるのではなく，ものの実体はなんであるのかを発見する軌道にわれわれを乗せてくれた最初のひとだったのです．

——あなたは学校で実際にカーンと接触があったのですね．

デイヴィッド・ポーク：カーンはスタジオ・コースで教えており，私はそこで彼のスタジオ・プロジェクトを専攻しました．そしてパーキンズが組織した3つに分かれている学生グループの大きなものは，マンハッタン島再開発（マンハッタン島の中央を全部中央ベルトにする計画）で，スタジオ・プロジェクトでやる研究でした．また，カーンは批評家のひとりであり，私はそのプロジェクトと卒業設計の両方を見てもらいました．教育者としての彼の資質は仰天してしまうほど立派でした．彼がひとびとの意識のなかに起こした大きな変動はあまりにも力強かったので，大学ではだれもが彼の下で働きたいと願いました．みんなそろって彼の事務所を訪ねました．

私もすぐ彼の事務所へ出向きました．そのとき，シティ・ホール・タワーのプロジェクトに取り組んでいました．ところがそれは，彼のイェール大学での仕事の影響を受けてぐらついていました．

彼はまた，ダウンタウン・マーケット・イーストのプロジェクトについて考えており，市の中心部を巨大な駐車場の建物で囲み，孤立した領域とする考えを持っていました．その駐車場の建物の上部にはアパートを初め，すべての施設が含まれていました．ひとはここで駐車し，ほかの交通システムに乗り換えて，市の中心部へ入って行くのです．そこは歩行者専用の領域となっていましたが，ある意味では不自然なところがありました．彼は古いスーパー・ブロック的（ダウンタウンをすべて歩行用専用とし，車をその周辺部に押し込めてしまうという考え）な考え方を無意味なものとして捨て去ってしまったのです．それ以降の都市計画においては，車を締め出すのではなく，よい実現性のある方法で車と共存し，車を活用する環境を目指す考え方を示しています．

私は彼のために数か月働いた後，陸軍に招集されました．私が事務所に戻ってきて最初の仕事はロチェスターのプロジェクトあるいは，グリーンズボロであったかもしれません．そのころカーンは面白い話をしてくれました．彼自身（63歳だった筈ですが）が62〜65歳のあいだに，いかに決断を下すかについて彼がひじょうに多くのことを学んできたか，ということなのですが，そのあいだに彼の建築が異なってきていることも事実です．

彼の仕事を考える場合，注目しておかなければならないのは，建物から建物へと連続して考え方を展開していったということです．その考え方は最後の段階で建物に現われます．それはたとえば，個々の作品において単独実験をしていったサーリネンのような建築家とは，まったく異なっています．カーンの場合はつねに，ひとつ建物を建てると，つぎの建物にそれまで展開してきた彼の考え方が現われてくるのです．50歳の

ときに始めたイェール大学・アート・ギャラリーは完成するまでに驚くべき展開が見られます．そしてその後20年間の彼自身の展開と建築作品に驚嘆します．

ユニテリアン・チャーチと同じように宗教建築であるドミニク派尼僧院はすばらしい計画でした．これはインドのプロジェクト（インド経営大学）で姿を現わす彼の考え方の前身ともいえます．どちらもレンガ構造となっていますが，プランはずっと豊かになっています．そこでは反復の考えに縛られることがありませんでした．ある意味では，キンベル美術館は信じられないほどすばらしい建築です．というのはこれまでの経験によって，ひとつのことを例にあげても，それが確かに適合しているからです．彼の外形と形態と空間の世界，そして空間に対する彼の態度は変わることがなかったのです．私がドミニク派尼僧院のプランで考えることは，オーダーを分岐あるいは，オーダーの限界内にある建物だということです．彼がオーダーによって意味したことは，自然の法則，つまり素材の本性を尊重することを通して，基本的に見えてくるのです．カーンにとって，構造は素材から直接生まれてくるものだったのです．

ブリン・モア大学・寄宿舎も私の携さわった建物です．これは私を混乱の極に落とし入れ，自分の意識と考えをコントロールすることができなくなってしまったのです．カーンはアン・ティング（カーンとともに多くの仕事に従事してきた女性）とデザインを進めていましたが，彼女は8角形と小さな4角形を組み合わせて，一種のマトリックスをつくり，それを基本とした計画案を考えていました．カーンはもっとフォーマルな空間をつくりだしたかったのです．彼の心の奥深くに，根本的に古典的なヨーロッパがあったのだと思います．ティングは幾何学的形態に終始して頑張っていたのです．私は彼女の案と対極の立場にいました．カーンはその中間にあり，一方に彼自身とアン，反対側に私といった具合でした．

われわれはこの計画に大きな問題があるのを発見しました．それは総面積が限られていたために，寄宿する女子学生の数と，起伏する丘に沿った敷地に限界があったからです．われわれはこの難問を解決するために何か月かを費やさなければなりませんでした．それは実は，カーンがティングの築き上げたのとは違った建物を望んだことから発していたのです．われわれが解決策として考えたプランは3つのスクエアを端部に設ける，ということでした．しかし，これが本当の解決策であったとは思いません．

これは一例であって，ひとは女子学生がそこで暮らすためには，魅力的な一種の城か，あるいはコントロールされた建物のような大邸宅に賛意を表わしますが，実際それら3つの中央空間は，そのように機能しないと考えます．居室が単に居室として機能しないのです．ひとはそこに座っていられません．建設中に一度，この建物がファンタスティックに見えたことがあります．周辺の部屋が取り付けられる前だったのですが，タワーができて，上方から光が注ぎ，下の部屋は開放されていました．そして一連の空間を通して，キャンパスの奥まったところに空間の輪を見通すことができたのです．もしこの建物がそのままの状態であったら，すばらしい空間であったと思います．しかし完成後，このような感じを受けませんでした．私はアン・ティングの8角形のスクエアから生まれ，部屋がそれ自身展開していくこの考え方が好きでした．しかし，カーンは居間空間がインテリアとしての方法で支障なく機能すると考えていたと思います．あるいは少なくとも，彼は3つの要素によって計画案をつくることができる，と考えていたのかもしれません．われわれが考えたいかなるものでも，有機体として，そして建築として彼を満足させることができないように思えたのです．つまり，彼がブリン・モア大学・寄宿舎で提案し，これが建築です，といえるものにはならなかったのです．けれども，たとえば部屋についての意図，居間空間についての彼の心配ごとを最終的に克服したものになりました．すばらしい配置計画を別にすれば，この建物は彼がほかのすぐれた建物で基本的に正しいと考えていたコアに対する考え方が欠けているように思います．

――あなたはキンベル美術館にも携わったのですね．

ポーク：ええ，私は初期の段階からキンベル美術館に関わってきました．この建物はカーンの作品のなかでも，あるいは現代の建築家によって実現された作品のなかでも，最高傑作であると思います．それはひじょうに完成度の高い建築であり，建築のあり方に関しても完璧であるし，時空間を超越した質の高さを感じます．

カーンのプロジェクトの取り組み方でわれわれが驚くのは，彼は黙想しているかと思うと，突然自分の考えを披露するのです．もちろんその考えが急に浮かんでくるのではないのでしょうが，切っ掛けをつかめないわれわれにとっては，あまりにも唐突なのです．彼が円錐を切ったボールトの考えを発表したとき，私はそれがなにを意味しているのか理解できませんでした．

それは中央にコンクリートの塊があり，なにかの装置のように見えました．そして一部は迫り上がり，ボールトの上部に突きでて，そこに細長い穴があいていました．そして頂部からコンクリートのようなものが釣り下がっていました．これは光を天井に反射するもので，実は金属製の板だったのです．この反射板がボールトの構成全体を有効に機能させるものだったのです．このボールトの考え方がキンベル美術館のあらゆる問題を解決したのです．つまり，人工光と自然光のコントロール，そして美術館としての空間に関係したデザインです．

私はいつも感じるのですが，カーンの木炭スケッチは実際の図面よりもずっと，この建物の雰囲気を伝えているように思います．　（訳　松井光）

ゲーリー・モーイ

ヒル・セントラル中学校の背景

ヒル・セントラル中学校の建物は，初めはヒル・セントラル（ニュー・ヘヴン）あたりでは唯一の大計画であった．敷地は面積が21エーカーで，コロンビア通りとハーヴァード通りに接し，ワシントン通りが交差しているところである．当初，市が全体計画をまとめ，ボーイズ・クラブ，幼稚園から4年生までの小学校，5年生から8年生までの中学校，両者が使用するグラウンド，400人の住居区をここに計画していた．

1969年の春，私がこの仕事を調査したとき，このプロジェクトは，昔，とても波乱に富んでいたことがわかった．詳しい経緯は今もって知らないが，地区にかなり敵意があったのではないかと思う．というのは地区の住民が参加して，カーンが選任されたのでないからである．すべての計画は，地区で実感する政治力と，市当局が過去を無視しようとするものとが結びついた結果であった．（ニュー・ヘヴンは長い間，建築計画に多額の費用を当てていたが，地区に在住する低所得者や少数者にとっては，まったくといっていいくらい，取るに足らないものであった．）彼は当初から学校だけではなく，住宅も再開発当局から委託された．彼は多くの問題を抱え，当局とは意見が合わなかった．それらのほとんどは考え方の違いによる．たとえば，実現可能なユニットの総数，彼が「垂直墓地」と呼んでいる初老のひとたちのために建てようとしていた塔に賛同されなかったこと，コミュニティの扱い方などである．

一方，地区の方はカーンを信用しなかった．彼らは，カーンが市に荷担するひとだと思っていた．これらのむずかしい問題や，ほかにもいろいろあって彼は次第に仕事から離れていった．結局，私たちは引き下がり，住宅計画もたな上げになってしまった．

1969年の春，私がヒル・セントラル中学校を再び引き受けたとき，今までの計画は廃棄されていた．そこで，私たちは新たに出発するのだと理解して，この仕事に取りかかった．そして断続しながらとはいえ，更に5年間，プロジェクトに携わることになった．このように時間が長くなってしまったのは，市当局と教育委員会側の取り組み方（あるいは怠慢さ）が直接の結果であった．この間，私たちは期限を守らなかったり，公約を果たさなかったりしたことはなかった．

プロジェクトが入札されたのは，カーンが突然亡くなった1974年の春であった．その結果，計上された額は予算を越えていた．彼亡き後，オフィスにいた私たちはこのプロジェクトを継続するために，デイヴィッド・ウイズダム・アンド・アソシエイツを結成して，建築的なサービスを提唱したり，予算に見合った財源も算入してみた．しかし，市当局は私たちのサービス

を打ち切り，私たちのプロジェクトを無視して，デザイン権を地元の建築家に与えてしまった．私は，こうなってしまったことが，明らかに私たちのとった立場とは違う，なにかほかの要因が重なっていたと信じている．

この5年間に，近隣では政治的な焦点を失って，効率よく仕事ができなくなってしまった．「コミュニティ・スクール」という考えを支持してきたひとたちも，ほかの地区に推奨されて，ニュー・ヘヴン・スクール・システムから離れていった．そして，新しい市の行政機関は，自身が抱える目先の諸問題と隠された議事問題に追われている．

不遇な結末になってしまったが，この計画が実現するのを見られなかったのは残念だった．しかし，私が最も重要だと信じているのは，ニュー・ヘヴン市とヒル・セントラル地区が，教育とコミュニティ・ライフのためにもくろんだ重要な意味を持つであろう建築を失ったと，いうことである．　　（訳　RH）

ヒル・セントラル中学校

この学校は学問的な目的ばかりでなく，地域社会のためにも同様に留意してデザインされた．学校が地域社会の構造から孤立しないように注意された．内部の整った設備は四六時中いつでも使用できる．

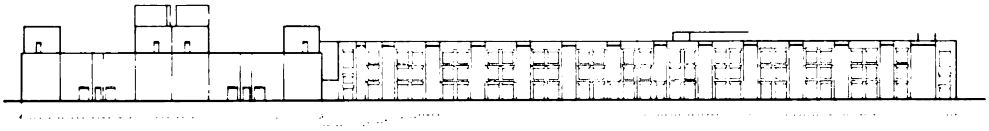
陸アーチを使ったり，比較的小さなスケールの開口は近隣の既存のスケールに呼応している．敷地計画は最大限にオープン・スペースをとっている．建物の内部は光庭と高窓によって採光される．

実施設計まで至ったカーンの最後の作品であるが，実現されなかった．

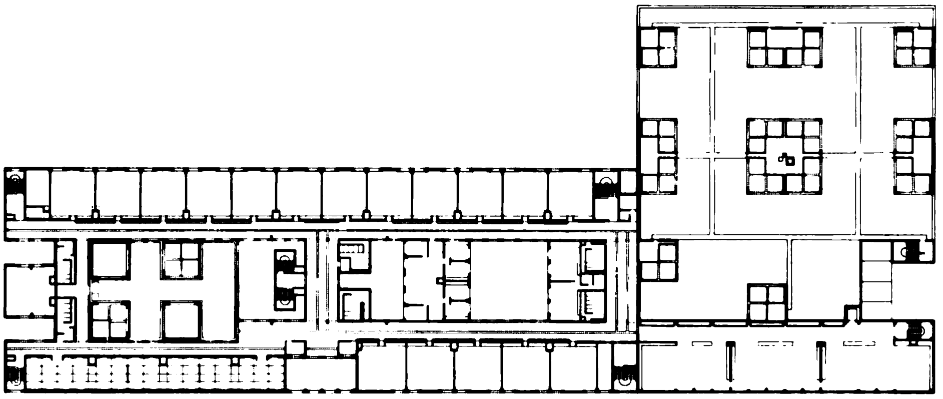
This school was designed not only for academic use but with community use in mind as well. Care was taken not to isolate the school from the community fabric, and its internal arrangement facilitates use at different times of the day.

Use of jack arches and relatively small scale openings answer to the existing scale of the neighborhood, and its siting makes for maximum of open spaces. The interior of the building is lit by light courts and clerestories.

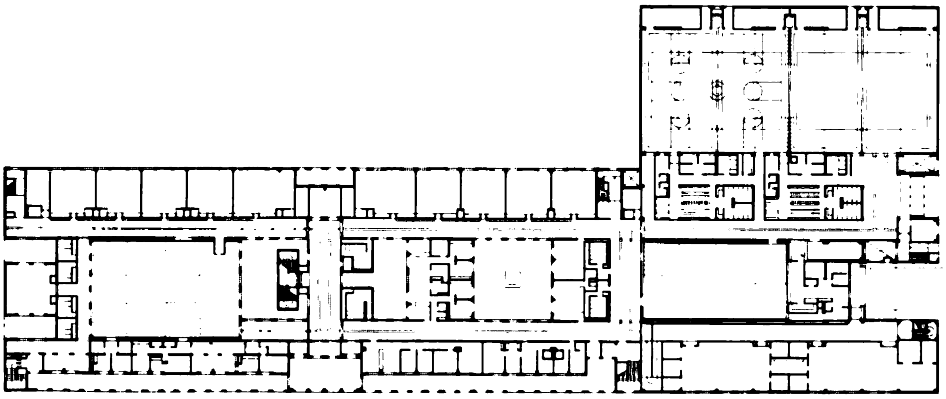
It is the last of Kahn's designs brought to working drawings, but it was never built.



南立面図. South elevation.



3階平面図. Third-floor plan.



1階平面図. First-floor plan.

ニール・ウェリヴァー

....そのときカーンはなにかの潮流を押し返していたように思います．それは，建築の芸術性を目指していたのではなく，プロを目指していた潮流です．

――あなたがはじめてカーンにお会いしたのはいつですか．

ニール・ウェリヴァー：正確に日を覚えているわけではありませんが，1950年代に私がイェール大学の学生だったとき，カーンはそこで教えていました．多くの美術専攻生は彼を知っていました．彼はウォルドルフ・カフェと呼ばれる店へよく足を運び，テーブルに着くと，学生たちがその回りに集まって，語り合ったものでした．

その頃，私はヴァシリイ・カンディンスキーの「点・線・面」とポール・クレーの「教育学のスケッチ・ブック」を夢中になって読んでいました．そして，バウハウスのひとたちやルイス・カーンの話がほんとうに「教育学のスケッチ・ブック」のなかにでてくる言葉のような響きがありました．それは，まるで色彩についてヨセフ・アルバーズに語りかけているようなところがあり，彼は直接的な方法で，いかに難問に近づき，それに対処していくべきかを話していました．しかし，彼の話は，ある意味で，神秘的で曖昧でした．後になって明らかになったこと，そして彼がほんとうに語りかけていたことは，芸術は語ることができないということです．彼は好奇心に駆られて，アイディアを表現するために必要なものを見いだそうとしていました．ところが今になって思うと，そのアイディアはまったく述べられていませんでした．

その当時，機能について話すことはありませんでしたが，形態については多く話題になりました．もっとも周辺での決まり文句は「形態は機能に従う」という考えで，まったくそのとうり具体的でした．そして，ひとびとはそれについてよくしゃべっていました．そこにはジョージ・ハウもいましたし，ほかのひとたちも，その種のミース的弁証法，つまり合理的な弁証法のスタイルを目指して集まっていました．明らかにカーンはそんなことを話そうとはしていませんでした．彼はほかのものを追求していました．私にとっては神秘的でした．つまり，どうしてものはそれが見えるように見えるのか．なにがそれを築きあげているのか．光はどういったものなのか．光とはなにか，というようなことなのです．それらは彼がやってきた信じられないほど回りくどい会話でした．

――回りくどいというのは，それ自身の性格によるのですか，あるいはカーンに原因があったのですか．

ウェリヴァー：私はカーンに原因があったと思います．また，彼が討論しているときの性格にもよりますが，今だにそれは表現できないものです．もしあなたが生涯を通して絵を描き，絵や芸術史，そしてあらゆることを学んだとしても，その決定的な部分を話すことができませんし，それをだれとも討論できません．あなたはそれをご存知でしょう．他人がそれに気づいていることもご存知でしょう．

――このときまでにあなたが知っているもので，彼はなにか建物をつくっていましたか．

ウェリヴァー：そのときイェール大学・アート・ギャラリーが進行中でした．それを始めたばかりのころ，まるでニューヨークの見物人が建設現場を見にきているかのように，彼が道路を往来しているのを見かけたものでした．そして彼はそこに長い時間，たぶん1時間も立っていました．また彼が道路を歩きながら下って，現場を眺め，立ち止まり，あるいは道路を隔てた向いで建設中の建物を見て，それから現場を歩き回っているのを見かけました．

その時点で，彼が建設業者に引き渡して任せてしまったものはありませんでした．彼は徹底的にこのギャラリーに熱中していたのです．私は建設の段階に照し合わせて，デザインが調整されたかどうかは知りませんが，たぶん調整されたところがあったと推測します．（明らかに彼のアイディアは流動していたに違いありません．さもなければ，彼がたびたび現場を見て歩く必要がなかったと思います．）彼はドローイングに基づいて，だれかにそれをつくらせたのかもしれません．それは素敵な建物です．私は今でもその建物が好きです．立派なギャラリーです．絵画を見るのにすばらしいところです．

私は初めて天井のコンクリートの4面体を見たとき

を思いだします．それはひじょうに印象的でした．注目すべきことは4面体の姿がいかにも速く消え去ってしまうように思われたことです．絵画を鑑賞するためにすぐれた建物です．

——あなたはポール・メロン(英国美術研究センター)をご覧になりましたか．

ウェリヴァー：ええ，見ましたよ．私は充分に議論ができない理由があって，絵画を鑑賞するためには，もうひとつの建物(イェール大学・アート・ギャラリー)の方が好きです．際限なくポール・メロン・センターより好きです．こちらもディテールがよくできています．英国のギャラリーのようなところがあって，けれどもそれはほんとうにあるべき姿ではありません．しかし，彼が追求した芳香があります．

私はポール・メロン・センターのすべての商業施設に反対していますが，反対すべきでないことも知っています．そして，商業施設が都市の税金問題に関わっていたことも理解しています．私はなんとしても反対します．というのは，当然それらの空間は目につかない方法で芸術界に関係したすべてのもので埋め尽されるべきなのです．レストランや画材や書籍のようなものです．メロンの商業施設は地下売場のようで，多少地下鉄の売店のようになっているところがあります．私はそれが嫌なんです．

Yale University Art Gallery.

——あなたはニュー・ヘヴンの後に，フィラデルフィアで彼にお会いしましたか．

ウェリヴァー：ええ，フィラデルフィアで会いました．決してカーンと親しくしていたわけではないのですが，友だちでした．確かに彼の作品が好きでしたし，私の周辺で見てきたものと同様に興味がありました．彼の審査会にはよく同席しました．彼は私のところにやってきて，「今日の審査会に出席してみてはどうかね」といい，審査が始まって彼がくると，「腰掛けなさいよ」というのです．そこで私は，ボブ・エグマンといっしょに多くの彼の審査会に出席したものです．

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ウェリヴァー：いいえ，そのころにはカーンもひじょうに寛大なひとになって，落度のない態度で審査を進め，ひとびとに多くの自由を与えるようなひとになっていました．とにかく彼の存在は討論のパラメーターをつくり上げていました．そこにはたくさんの外国人の学生がいました．彼らは出版物などを通じてカーンを知り，彼のところにきていたのですが，彼らは，カーンがどんなひとなのか，というアイディアを持っていたとは思いません．そんなとき，彼はもっぱらイェールの建物について話していました．それらがいかに調和しているか，なにを意味しているのか，いかに機能しているか，といったようなことです．

建物の機能を離れて横たわっているものについて討論するように促し，ひとびとに方向づけたのはカーンでした．建築とはなにか，なぜわれわれはそれをつくるのか，といったことです．私はある文脈のなかで，コンピューターを使った設計についての記事が掲載されているのを思いだします．それはまったく新しい手法で，建物は規格化され，あらかじめ用意された部材で組み立てられ，それをコンピューターで操作したものです．私は彼がこれをどう考えるか尋ねてみました．彼は「それが才能のないひとたちにとってはすばらしいことだよ」と答えました．彼はそれについて暗い見方をしていました．

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ウェリヴァー：もちろんです．彼は才能に恵まれたひとでした．ピアニストでもあり，よく鍛えたひとです．

ニール・ウェリヴァー

....そのときカーンはなにかの潮流を押し返していたように思います．それは，建築の芸術性を目指していたのではなく，プロを目指していた潮流です．

――あなたがはじめてカーンにお会いしたのはいつですか．
ニール・ウェリヴァー：正確に日を覚えているわけではありませんが，1950年代に私がイェール大学の学生だったとき，カーンはそこで教えていました．多くの美術専攻生は彼を知っていました．彼はウォルドルフ・カフェと呼ばれる店へよく足を運び，テーブルに着くと，学生たちがその回りに集まって，語り合ったものでした．

その頃，私はヴァシリイ・カンディンスキーの「点・線・面」とポール・クレーの「教育学のスケッチ・ブック」を夢中になって読んでいました．そして，バウハウスのひとたちやルイス・カーンの話がほんとうに「教育学のスケッチ・ブック」のなかにでてくる言葉のような響きがありました．それは，まるで色彩についてヨセフ・アルバーズに語りかけているようなところがあり，彼は直接的な方法で，いかに難問に近づき，それに対処していくべきかを話していました．しかし，彼の話は，ある意味で，神秘的で曖昧でした．後になって明らかになったこと，そして彼がほんとうに語りかけていたことは，芸術は語ることができないということです．彼は好奇心に駆られて，アイディアを表現するために必要なものを見いだそうとしていました．ところが今になって思うと，そのアイディアはまったく述べられていませんでした．

その当時，機能について話すことはありませんでしたが，形態については多く話題になりました．もっとも周辺での決まり文句は「形態は機能に従う」という考えで，まったくそのとうり具体的でした．そして，ひとびとはそれについてよくしゃべっていました．そこにはジョージ・ハウもいましたし，ほかのひとたちも，その種のミース的弁証法，つまり合理的な弁証法のスタイルを目指して集まっていました．明らかにカーンはそんなことを話そうとはしていませんでした．彼はほかのものを追求していました．私にとっては神秘的でした．つまり，どうしてものはそれが見えるように見えるのか．なにがそれを築きあげているのか．光はどういったものなのか．光とはなにか，というようなことなのです．それらは彼がやってきた信じられないほど回りくどい会話でした．

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ウェリヴァー：私はカーンに原因があったと思います．また，彼が討論しているときの性格にもよりますが，今だにそれは表現できないものです．もしあなたが生涯を通して絵を描き，絵や芸術史，そしてあらゆることを学んだとしても，その決定的な部分を話すことができませんし，それをだれとも討論できません．あなたはそれをご存知でしょう．他人がそれに気づいていることもご存知でしょう．

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その時点で，彼が建設業者に引き渡して任せてしまったものはありませんでした．彼は徹底的にこのギャラリーに熱中していたのです．私は建設の段階に照し合わせて，デザインが調整されたかどうかは知りませんが，たぶん調整されたところがあったと推測します．（明らかに彼のアイディアは流動していたに違いありません．さもなければ，彼がたびたび現場を見て歩く必要がなかったと思います．）彼はドローイングに基づいて，だれかにそれをつくらせたのかもしれません．それは素敵な建物です．私は今でもその建物が好きです．立派なギャラリーです．絵画を見るのにすばらしいところです．

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Yale University Art Gallery.

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このすべてのものの皮肉がなんであったか知っていますか．

ルイス・カーンがペン駅で亡くなったその夜，私はそこにいたのです．同じ時間にですよ．その日の晩，何時であったか，ペン駅でカーンが死んだといっているんです．私はニューヨークにいて，フィラデルフィアに帰る途中だったのです．ほんとうなんです．私はカーンが乗ることになっていた同じ電車に乗ったのです．そして，いつも私はこの事件に一種の奇妙なうしろめたさを感じてしまいます．というのは，私がトイレに行っていたら，たぶんカーンに出会って，助けてあげられたかもしれなかったからです．（ニューヨークのひとたちは真剣に助けようとはしませんよ．）私は正にそのとき，そこにいたのです．

――彼は話しをしているあいだ，ずうっとなにをしていましたか．

ウェリヴァー：回顧してみると，そのときカーンはなにかの潮流を押し返していたように思います．それは，建築の芸術性を目指していたのではなく，プロを目指していた潮流です．カーンはひとりの芸術家であるという見解を執拗に抱いていました．そして，そのことを断言し，ひとびとにその対応を委ねることによって，心のなかでそれを確証する方法をとっているようでした．それは芸術家が落ち入りやすい，まやかしで粗野な神秘主義といったようなたわごとではありません．そんなものではなく，率直で無垢でした．

カーンはたいへん寛大なひとでした．私は1度彼にいいました．「一体全体，なぜあなたは市の芸術評議会に席を置いているのですか．市長に委員のみなさんが首にされたんですよ．」彼は市長がいさぎよくないから辞職できないのだ，といっていましたがね．彼は芸術委員会にも加わっていました．たぶん委員長だったと思います．そして市長がやってきて，イアン・マックハーグとボブ・エングマンを首にしちゃったんです．そうしたら全員辞めました．しかし彼は，信望を失いたくないからという理由で，委員会に残っていたかったんです．私はそのことについても話しました．そして「あなたもが辞任するかと思っていた」といいました．彼はどうしたらよいのかわからなかったのだ，と答えましたよ．

（訳　松井光）

心の扉を開く

河崎一美（ペンシルヴェニア大学講師）

ルイス・カーンは建物を創造した建築家というよりは，ミケランジェロや北斎の伝統を汲んだ最高位の芸術を創造した芸術家であった．

彼が仕事をする態度は，設計料がデザインや実施設計に要する時間を制するような現在の建築作業とは関係がなかった．彼はこの点で，まったくプロ意識を欠いていたので，建築がますますプロかたぎによって支配されている時代にそぐわなかった．このためにカーンは多くの批判を受けたが，彼のために仕事をしていたひとたちにとって，彼のやり方には，ルネッサンスの巨匠のアトリエにでもいるかのように，真の師弟関係があった．だから，彼に傾倒しなければ，そこに存在することを正当化することがむずかしかった．

仕事を進める場合，ひとつのプロジェクトを洗練する過程で，ひじょうにエネルギーを使い，粘り強く取り組み，結論になかなか到達しないように思われた．それぞれのプロジェクトに永い年月をかけて，絶えず努力し，組み立てては壊すことがたびたびだった．ディテールを解決するために，わずかな欠陥があれば，2年間もかかったデザインでも廃棄することがあった．デザインと共に生活しなければならなかったのである．スマートに片づけられるものはなかった．ぶどうが搾りだされた後で，その美酒を追い求めようとするようなところがあった．彼は材料・構造・光・空間が，不可測な一体性へと高揚する（解決するのではない）全体像をつくりだすために，それに合致したレベルを模索したのである．パンテオンの魔力は簡単に利用できるエレメントでつくられているが，なぜ，その全体の姿が私たちの心を強く打つのか，いいきることはできない．彼は「秩序があるからだ」といっているが．

同じことは彼の著述や言葉のなかにもある．すべてを通り抜けていく道筋は，物の本質――人間と社会，制度――を理解するための努力である．これらは絶えず修正され，洗練され，つくり上げられ，明快になってくるが，決して完成されたものにはならない．これは，彼の教えと彼自身の作品のキーストーンになって

いる「いかに」というよりは，「なにが」ということが源になっている．これは，彼がクライアントにただ劇場を持つ代わりに，その劇場を支援することになる関連した学校を含めた複合建築にすべきだ，と推奨していることでもある．ダッカの立法府に敬意を表わして，「公共機関の城塞」が建設されたアイディアも，同じ考え方に由来している．

結局，彼はひととなりと行動において，ひじょうに影響を与えたひとだったのである．彼がしゃべることは，根本的な方針に基づいて，身の回りに存在するものに取り組む姿勢と一致し，簡潔にまとまった単純な言葉を使っていた．しかし，彼の言葉は並はずれていて，やや詩的で，どことなく比喩があり，理解するために集中力が要求された．これは彼が神秘的で，難解で，奇弁を弄することさえしたと認めざるを得ないことでもあった．にもかかわらず，彼は普遍的に評価されてきたし，されている．そして，至るところで学生たちを引きつけてきたのである．彼の哲学と作品は文化的な境界線を超越していることを証明している．その魅力はなんであったのか．

概して建築家は問題の解決者であって，問題があれば，当初に提示されなければならない，と反作用的に考える傾向がある．彼は，しかし，問題がただ孤立した状況で処理されては不充分で，出発点はもっと包括的で根本的であって，われわれが現在どこにいて，どこへいこうとしているかを明白にすることが大切だ，と教えた．彼は「ものの本質」となって，普遍性に迫ってくる初源を指摘したのであった．根本的にものを理解しようとするこの力強い姿勢は，学生たちがそれを共有し，それに基づいて建物をつくることを可能にしたのである．それゆえに，魅力が広がる．

そのようなひとつの例は都市計画の分野にある．彼の初期の研究とプロジェクトの多くはフィラデルフィアであった．そして，これらのプロジェクトは大いに注目されたが，実を結んだものがなかった．なぜならば，構造的に大変革を要する計画は，平行して政治権力を無視することができないからである．建築家，リチャード・ウェインスタインとニューヨーク市の市長リンドセイの行政下の同僚たちが，南部マンハッタン・プロジェクト（1968–73）をまとめた．これは，基本的な原則を市のゾーニング条例に制定することによって，総体的にかたちを崩さないで，地域の利点を存続させながら発展を促進するものであった．かつてペンシルヴェニア大学でカーンの学生だったウェインスタインは，このプロジェクトの指針が「いかに」を前面にだすよりは「なにが」に重点を置いたカーンの哲学であった，と強調している．それゆえ，そのプロジェクトは，いかにデザインされるべきかというよりも，地域になにがなければならないか，ということに焦点を絞っていた．考え方として，細目事項は時代の変遷に任せながらも，それは根本的な世論のルールを保持するアメリカ憲法のように思われる．この不変性こそカーンが追求したものである．

ほぼ10年を経た今日，カーンの影響は一様ではない．しかし，彼の寛大な性格のために，彼の思想と実現したものは，広範囲に渡るひとたちに絶えず共有されている．そして，彼と同時代の画家，ヨセフ・アルバーズのように，彼の弟子の多くは世界中の至るところで教鞭をとり，実務に携わっている．彼の建物に対する死後の受賞数や，建物を訪ずれるひとたちの頻度から判断すると，彼の作品は建築界で依然として評価されていることがわかる．また，カーンが高遠な尊敬の念で抱かれているのは，芸術作品に対する反応を直に感じている芸術家たちである．第一線に立つアメリカの風景画家であるニール・ウェリヴァはこういっている．「ルイス・カーンは，まず芸術家であり，それから建築家であった．そして彼が探求したものは言葉で表現できない．」

しかし，また今日，建築における魅惑的なファッションが若い世代の人目を引き，カーンの影響が弱まって見えてきたのも真実である．そして，重要な問題を提議していく忍耐強いマラソンを傍らに置いて，多くの学校やプロのあいだでさえ，威を振るっているかに思えるわけのわからない文体がにわかに定着している．しかしながら，ファッションが行き詰まって，初心を再発見する時機がくれば，今までどおりルイス・カーンがそこに存在するだろうと思える．

それは，結局，彼が示した教訓でもなく，また作品の実例でもない．なにが成就されるのか，ということを後輪を追うひとたちがすなおに受け止めていく思想なのである．それこそが最大の教えなのだ．ル・コルビュジエが「形態を開放した」としたら，ルイス・カーンは「心の扉を開いた」のである．　（訳　MO）

Interview 2: Thoughts about Louis I. Kahn

Architects
Cesar Pelli (Prof. Yale University)
Michael Graves (Prof. Princeton University)
Holmes Perkins (Prof. University of Pennsylvania)

7 Collaborated Architects
David Wisdom
Marshall Meyers
Nicholas Gianopoulos
Henry Wilcotts
David Polk
Gary W. Moye
Neil Welliver

Interviewer: **Kazumi Kawasaki**
(Lecturer, University of Pennsylvania)

Cesar Pelli

....."I have always reacted against the idea of the architect as guru, but maybe my concern was greater in his case."

——I was going to ask you as a practicing architect today, about ten years since Lou Kahn died, and looking back at what the perspective looks like particularly with him in the picture, at the time was he visible to you?

Cesar Pelli: He was very visible, but remember that I was seeing him from the perspective of someone who was working for Eero Saarinen. The approach to architecture and architectural responsibilities was quite different for these two men. Perhaps because of this I was never awed by Kahn, and that is why I told you that I was not a good candidate for this interview.

The first building of Louis Kahn that caught my eye was the bathhouse at Trenton's Jewish Community Center. I was very impressed with the clarity of the plan and the beauty of the forms. He achieved extraordinary power with very simple means. That was always Kahn's strength.

Louis Kahn was a very good architect; he designed some great buildings, and in some aspects of architecture his skills were unmatched, but I have always taken issue with Louis Kahn as a symbol. As soon as one became aware of his work, one also became aware of the Louis Kahn cult. I have always reacted against the idea of the architect as guru, but maybe my concern was greater in his case. I didn't know him personally, but it was apparent that he enjoyed the role and encouraged it. His written and verbal utterances were expressed in an elliptical language reserved for sayings intended to convey great truths so that the saying becomes a highly condensed expression of the thoughts of many years, of many generations, as in the Bible. When I read Kahn carefully and after I work through the obscure language, I do not find the great depth that the form suggests. I actually find that he could have said the same thing very simply in the same number of words, but the form is that of one talking down to us, as from a mountain.

——How would you place him in the history of architecture?

Cesar Pelli: He is clearly a very important American Architect, and one of the best architects of our century. I find his architecture rather undimensional, but what he did, he did extremely well. There are certain things that are consistently unresolved in Kahn's work: I can never find the main entrance in his buildings. I find his buildings to be more about themselves than about the people who have to live with them and some of his buildings, like the Salk Institute, are to me cold and oppressive.

Having said that, I must say that I greatly admire some of his buildings, like the British Art Center here in New Haven, which may be Kahn's best work.

If not this, then I would choose the Kimbell Art Museum, which is also very beautiful. I have some problems with the work in Dacca and Ahmadabad. There I find the work overblown. It appears that Kahn was taking himself too seriously at that time. Bangladesh (or East Pakistan then) is the poorest country in the world and those buildings as its symbol are just not right. Major public structures like these are a visible expression of social priorities and the architect is responsible for the message they convey.

My second set of concerns is not addressed to Kahn, but to the architects who have used his image to promote their particular brand of architecture. Louis Kahn's image is usuable for two good reasons: first, because he certainly did things very well, he was a good artist, had a great intuition, a great sense of form, a very good eye and an extraordinarily good understanding of the materiality of construction. Second, because Kahn's writings and lectures are so unclear about what he was trying to do, they allow others to interpret and reinterpret his intentions. He has been used to authenticate work that has very little in common with his own.

I have also reacted against his role as a model for young architects. He practiced as an inefficient and somewhat irresponsible artist-architect not very concerned with his clients' budgets and schedules. His image of his own role in the architectural process was such that he had great difficulties cooperating with engineers and associates. If there is one thing that the design and construction process require today, it is cooperation. He was so good an artist that he could get away with an almost obsolete, inefficient and idiosyncratic practice, but is not one that should be imitated.

Louis Kahn certainly had a very good eye. In some of his clay models he would make a small triangular cut, and it would be just right. The cut appears natural, the kind of thing that anyone could do, but when you try to do something similar, you realize that it is extraordinarily difficult. There are many architects who have been called Louis Kahn followes, but there is nobody who has been able to continue in that vein or to do that kind of work—it is unique. The most important part of Kahn's work was very personal, non-transmittable, something that could not be passed on to the next generation.

Kahn could put together two mute pieces of brick or cement and just by the quality of the relationship they ceased to be mute and they started talking to each other and to you. Some of his disciples have tried to do the same and have been, by and large, unsuccessful. The best followers have been those who have left him aside or behind, like Bob Venturi, where the influence of Kahn is sublimated in his work. A Bob Venturi arch never has the meaning of one of Louis Kahn's. In Kahn's architecture, the arch is a powerful, tectonic, eternal gesture; in Bob's it is a symbol for something else. For Venturi, the symbol is very important; in Kahn's architecture, those arches are never symbols for anything. They are the beginning and the end in themselves.

If I had to select one lesson from Louis Kahn, it would be on how his buildings express and respond to the materials and the means they are built with. The system of construction is very clear in his buildings. They are always grounded in reality and tradition, not on an historicist tradition, but on the tradition of construction. As you know, one of my great interests is the relationship between the tradition of building construction and the tradition of building desing that we may call architecture. The tradition of building construction has to do with how we make our buildings, how at each period we have certain limitations and certain opportunities. The tradition of construction changes at a different rhythm than the tradition of building design or the tradition of architecture. Louis Kahn understood well the tradition of construction and used it to make architecture.

Kahn's buildings are connected with this deep tradition of construction; the hand of man making something either brick by brick or in large panels of stainless steel. He could use both processes equally well. Louis Kahn understood where American construction was in his day, and how it was different in India or Bangladesh. To me, that is one of the most critical issues in architecture today. Much of the discussion taking place revolves around the merits of replacing white painted carboard architecture with cardboard architecture painted with historical elements in pastel colors. If all we do is replace one cardboard architecture with another cardboard architecture, we gain nothing and we are going to get tired of the new colors and shapes very soon. By cardboard architecture I mean an architecture where the forms are unrelated to the materials they are made with, where it is apparent that the architedct wished he could have made the building of something else, by other means. It is not a question of thick or thin or of painted or natural materials. It is a question of integrity.

Many young architects are impressed with the authentic character of Kahn's architecture. That impression is created by two different attributes of his work. One is an image of eternity; of an architecture disconnected from temporal and passing concerns. This was a quality purposely sought by Kahn. There is another, truer authenticity in his work that comes from his respect for the integrity of structure and materials, a respect for how all the materials come together in a logical and traditional way. By traditional I don't mean the construction tradition of long ago, but the living tradition of today.

Michael Graves

....Kahn seemed, at least he portrayed a concentration on architecture like very few other men.

——Can you tell me when Lou Kahn first started to be visible to you?

Michael Graves: He was known to me certainly in the 50's, being an avid reader and looker of architecture, and, I guess, aware of a lot of things that were occuring. Kahn's work was of interest to me, because it was so dramatically different than other people's in the mid 50's when I started looking at him in a serious way. I suspect that the Trenton Bath House was the first thing that was of interest to me, rather than earlier projects like Kutzville, Pennsylvania and other projects that I am aware of. But they, quite frankly, were not interesting to me. In the end, after knowing Lou, they were uninteresting to him too. Only in a historical sense were they interesting to him, in the sense of where he had been, where he was going, how he could mark the difference, and how he was able in an academic sense to discuss the differences which were very important to all of us. The Trenton Bath House was more than just an interest to me it was an influence on some early work of mine, at least when I was in college. The Trenton Bath House influenced my thesis dramatically, nobody has ever seen that, I am happy to say; nevertheless, one can certainly see the similarity in the two projects. I did a house which one could add to. So the four pieces of the Trenton Bath House became a way of suggesting the additive parts of that organization. After the influence and interest in the Trenton Bath House, the next thing that I was conscious of was the addition to the Art Museum at Yale, and I certainly visited that building. I was being interviewed by Paul Rudolph as a graduate student to come to Yale, but I didn't elect to go there. I visited that building, at that time, and was absolutely overwhelmed by the sense of light and the quality of the space even though it was an open plan with little demarcation of the wall, the strength of the ceiling and the genuine quality of the materials and their color, the way the lights dropped, onto those materials, especially in the stairs, was an overwhelming sensation for me, and so I was very, very taken by that and remembered it quite vividly. Again, that kind of ceiling structure was an influence later at the Graduate School of Harvard while doing an art museum. In Connecticut I used a system not unlike Kahn's, that could allow the flexibility of the mechanical systems and all that to occur about the structural grid.

I suppose the next meeting with Kahn was here at Princeton, not through building this time, but Lou was on juries here quite frequently because he was a friend of Jean Labattu and had taught at Princeton once when Jean was on leave. His influence in Rome where I was for two years was remembered as well, but it was more nostalgic rather than architectural, I mean the quality of the man rather than the quality of the work endeared him to most of the people at the American Academy in Rome. When he was here at Princeton on juries I got to know him, but not well. I got to know him at least as an academic and someone to share some thoughts with on juries and so on. I think Lou had been here in 1960 or 1961, maybe 1959, but one of those two or three years, Lou was here for a term and I think somewhat attached to the place, certainly anyone would be attached to Jean Labattu, one of the great teachers of our time. Jean had a way of encouraging Lou to come to Jersey even when Lou was very busy, and so we did get to see him now and then. And for one reason or another he took to me, and it was a nice relationship that the two of us had. We didn't know each other well, but he somehow trusted me on juries and so on. He was quite open with me.

I was always surprised that Lou was somehow unaware of his contemporaries work. I was always surprised by things he would say. Once, I took him to the airport when he had gotten word during the day, while he was here at Princeton, that his father had died and he had to go to the west coast for the funeral. I drove him to JFK and he said he would trade me drawing for a trip to JFK. When we arrived at the TWA terminal he said to me, "what is that?" I said it was the TWA terminal, and he said, "my goodness who did that?" I mean, the building obviously had been built for some years, and I told him and he said, "oh, I was unaware of that." Almost in a kind of bemused way he walked in and looking all around for the doors—all of us do in that building—but nevertheless, it was a kind of curiousity to me that he wasn't aware.

——In the earlier stages of your career you knew him through his work and so on, but now that you are one of the few well known architects in the world, what is your perspective looking back on it?

Michael Graves: I always, take a very academic view of their work. I can somehow separate the quality of the person from their work for good or not. I tend to do that in an academic sort of way, so I see both positive and negative influences in Lou's work. I remember being asked to do a talk on Lou with a series of other architects in Chicago a couple of years ago and I was the only one that was in any way critical. I didn't feel that they were warm to me and I was struck by the fact that they only wanted me to say good things. When I say these things to you, understand that it is from a critical point of view that I see his work now, and indeed, this is hindsight that is a great gift that we didn't have when he was alive.

On the positive side of the ledger, one is constantly aware that Lou was struggling to make an archetypal architecture—whether that is possible or not is another question—but nevertheless, he was in his own poetic way talking about getting back to ground zero or point zero or to the beginning, and so you see it in the late work—you see that struggle to make archetypal form and allow the material to contribute to that sensibility. Being a time where a lot of people are going, this time, too far with color and decoration and the elaboration of architecture, one sees the value even more poignantly than ever of Kahn's effort. He once said to me that he regretted wasting so much of his time trying to be a modern architect—he said, "Michael, I've tried and tried and tried all my life to make the wall thinner and thinner and thinner and it wasn't until I went to Rome. "He saw the substructure to the Domus Amea or other Roman villas and in the Forum he realized the strength of the wall and the power of Chiaroscuro and the interest in the light and all of what architecture held for him. He said that he finally felt that he was at home with architecture. He realized that the structural, technical and social interest of modern architecture had for him, a path that didn't work very well. There was a mismatch, like a bad marriage; you don't realize it, but you think it's good for you so you keep doing it. So it is that which I think is still Lou's greatest strength, the struggle to make archetypes, to make basic formal gestures and to have those things be the shells within which human activity can recur.

——What would you say are some of these buildings which are more successful in achieving what Lou was trying to do?

Michael Graves: I suppose the Yale Art Gallery, from the inside, certainly not its walls, is the old Lou and the schizophrenic composition in that sense. I suppose it is the sense of space that I amired there even more than the Mellon Center which is, for me, too middle class. It is too cleaned up; it is too precious and in a curious way I also feel that Kimbel, although one can't help but marvel in it, the technique of concrete and so on, for me it still didn't have the strength, the early gestures of the ceiling of the Yale Art Gallery.

I suppose on the negative side of the ledger, I have always been puzzled and always regretted not being able to engage Lou in conversations about ideas of procession, frontality and entry. Lou always said he was a classical architect, and Le Corbusier always said that he was a classical architect. I think they thought of it so dramatically different that I would have loved to have had a conversation with Lou about it, which I never did. I have great difficulty in entering one of Lou's buildings. For a classical architect there is a sense that the face of the building is not only a reflection of the plan that it holds but also a reflection of the foreground plan that we are entering against. And Lou seems to be quite comfortable obviating that very substantial aspect of not just classism but what I think of as totamic architecture. He is quite satisfied to enter on the corner of the building which is, in a classical sense, the only place that you can't enter. And to simply chant for the corner and to establish a door there never worked for me in Lou's work, and to enter the rooms on a diagonal is also an anti-classical idea. Certainly, the idea of material and light and space were all working in a classical way, an archetypal, through classical establishment of man, his frame in the room, as he understands his world, his space, his wall, his plan. And those things seemed to be dramatically at odds with Lou's interest in man's occupation of space. I don't know if there were other influences in his office or whether people ever talked to him about it, but it is something to me that, not only in the Bryn Mawr dorms, and Richards and also in the library at Exeter, over and over again this condition occurs. It seems to me that one could have made a stand with him and had a very frank kind of interchange. And it might have been—I suppose the kind of thing that Lou experienced with the difference between modern architecture and what he later did and established reestablished in architecture, for all of us, as something that he was not as aware of or not as conscious of—that dilemma, aesthetic dilemma, and I think humanistic thought in his work.

——Lou Kahn is also known as a teacher, and in his own way, he has a lot of sayings and so on that have been published. I'm sure you have read some of them. Do you think they go together with his architecture?

Michael Graves: Well, What we say and what we do are very divergent there, therein you find the struggle. And if you read Lou's poetry and then look at the Mellon Center it would be pretty hard to put the two together for me. Other things one senses it more, I suppose, or you know through the drawings, you know through some of the things that aren't built like the synagogues and so on. I think also the Trenton Community Center should have been built because it was one of his best works ever. It never did become very much of an influence and I think partly because it was never elaborated very greatly in any of the publications. Of course it was never built as well, and the American critics have a very hard time with things that are not built and understanding their strength in a theoretical sense, and so it never got the kind of exposure that it should have.

——You said that , for you, the Mellon Center at Yale is too cleaned up, by that do you mean that it is too polished?

Michael Graves: Yes. I suppose that I do mean that, but I also think that the place can be very polished and at the same time the contrast with the power of light and the quality of the wall, as in a Soane Building, for instance, never detracts from either the basic quality of the building or the archetypal quality of the building. I think it is also very badly hung—the pictures are very strangely hung—the English have a way of hanging the walls so it was completely filled and the more important pictures are at eye level and the least important pictures were at the top and below eye level, and there was a certain opulence to all of that. In a sense they were saying look how many pictures I own and look how rich I am. Here I think the architecture, and I am a curious one to say this, does not contribute to the sense of the walls and the sense of the paintings and the real quality of English pictures in a room like that. When you have a chance to stack them then the grid of the wood versus the wall is I think, an infringement there that I don't feel very comfortable with.

——What do you think of his work in Pakistan, now Bangladesh?

Michael Graves: It has been said that it is too elaborate a structure for a country which is struggling, but of course that has nothing to do with the architectural quality.

——But, in terms of what you say about the rest of his work, what would you say about what's going on there?

Michael Graves: I would love to see it, the pictures that one is, it looks basic and it doesn't look overly elaborate. I am always surprised when I go to a particular place to see the sort of intrinsic building, quality or standards, and even the style of the buildings and how they influence us architects. I was always surprised, for instance, when I went to Bermuda for the first time to see all of those houses which are quite picturesque but peculiar to Bermuda, and I always thought that Bob Venturi's house in Bermuda was quite original until I was there and saw it. In fact, Bob had used the local building aesthetic for his own house, admittedly in a different way. But it was that kind of an attitude that one had there, and I think it might have been that way in Bangladesh—but it is only a guess. To me they look like the same kind of struggle—that Le Corbusier went through in Chandigher in trying to get a very craft-oriented culture to make massive buildings—that's happened for centuries. I don't know. Maybe that is exactly what they have something to look up to and admire rather than say they should have a basic building. It looks very basic to me except that the shapes are extraordinary and the stands look to be extraordinary as well, so perhaps that's pushing it a bit. But one wonders, in any culture, when something takes as long to finish as that seems to be taking, that there is a mismatch someplace, due to the craft, of the technology, or the money isn't there to produce these works, or the clients couldn't tell Lou that he and gone too far and so he went as far as he could go. Perhaps there was a misjudgement, I don't know.

There is a very small version of a building like that in Fort Wayne, Indiana that is certainly not one of his best. It is one of the weakest things he has done, the theatre. The interior is not bad, but the building is plain to the point of being dull, and it has the big sweep with a big eyebrow window. The patterns that Lou started to use in Bangladesh are not my favorite part of Lou's work. Again, it's this lack of anthropomorphium that I see in the work in terms of quality of door or entry. Also it is established in the openings or apetures—the windows in the wall where a window would be made round which will go below your feet and the slab spans across the opening or it's triangular, or it's other shapes—that seemed to me that Lou was experimenting with basic geometries that have relatively little to do with the idea of gravity—of where we stand or the difference between top and bottom and ground and sky. He seems to make us sense that we should be unaware of those things, and I am aware of them and they make me very uncomfortable. The eyebrow window, for instance, that he uses repeatedly in Bangladesh seems to me just the opposite. It seems to me something that caps the top of the building and is a part of the anthropomorphic code that they used for deciphering where the lighter part of the building is and is against the girthier sections of the base. I think there are a lot of mismatches in the work but it is that kind of struggle still that one looks at. For me, I admire the attempt, and am glad we had him.

——You use the word "struggle" a lot so that issue must have been quite evident in his works.

Michael Graves: Well, you know with some architects, some friends of mine, for instance, I feel the work is very glib, and they are very talented and they have good people working for them as well, and the work seems to roll off the end of their fingers without much intensity. But with Lou you always felt that the architecture was very, very difficult—was very hard—and he seemed, at least he portrayed a concentration on architecturelike very few other men. He saw everything in those terms. Whether it was something light, in a social sense, he would always turn it into not something serious, but something that he could use in his architecture. And that's not to say that he was one-dimensional. He was not known for a great wit, he was not known for a lot of things, but after knowing him you didn't ask him to be somebody else. He was this curious, serious person and quite taken with his success and interested in what he could produce the years that he had left after he had left modern architecture. I too think architecture is very, very hard. I'm sure that good novelists, good poets, good painters, and good musicians think that their craft is very hard and very difficult as well. In knowing a little about biographies, the only one was Mozart—he seemed to think it was easy. And sometimes one senses that the work is somewhat too light but at the same time he had such a gift that one never knew whether it was that, as hard as I think architecture is, whether he thought music was similarly difficult.

——Do you see any influence in practicing architects today of Lou Kahn's work? Do you see people looking back to him?

Michael Graves: I think certainly, in the broadest sense it is absolutely true. If we should regard one figure as responsible for the turn of events that we are now experiencing in architecture as a move a way from the modern movement, it would have to be Lou Kahn. Certainly there were and are documents such as Complexity and Contradiction that bring us to a conscious level of understanding of the breadth of things that were being missed by modern architecture in an academic sense, but in terms of the work alone, Lou's work was first to say, wait a minute, that isn't the only answer. And it's not through the kind expressionism of something like TWA or Yamasaki's work that he was getting at. It was through another more basic building form he was saying there is more than one way to skin the cat, and we've been struggling with this idea of technology for so long now of making the walls thinner and thinner and thinner, let's look at it a different way. In a way what many people are doing now—whatever we call it—I don't think we would have taken the same route if it hadn't been for Lou's work. So in that sense he has had an enormous influence in terms of people, or groups, or even schools looking at his work. In the stylistic sense I don't think that's true, I don't think that he is very influencial today.

Holmes Perkins

.....Kahn brought leadership in the form of fresh, personal, poetic and deeply philosophic view of architecture which became the basis for the so called " Philadelphia School."

Fifty years ago we lived in a world that wallowed in the depth of an economic depression of such dire and unpredictable dimensions that the social upheaval was felt by all levels of society. Architects were doubly hit. They were out of work, but what was even more serious, they were forced to rethink their role in society. In response, architects, first in Europe where war had compounded the problem, turned to housing as the most pressing urban crisis to be addressed. In America an inspired coterie of Mumford, Stein, and Abrams had awakened a younger generation to the tragic social consequences of the slums.

It was in this atmosphere that Kahn had his first opportunity to search for new architectural solutions. His friendship and partnership with George Howe and Oskar Stonorov introduced him to public housing where his significant contributions launched him on a life-time involvement with the problems of urban

The late Louis I. Kahn while in life.

decline and renewal.

Leaving political action to others, he provided a rapidly evolving architectural vision which inspired a whole generation. Modern architecture with all its social concerns was, at that time, largely a European import that was quickly reinforced by the arrival of a wave of most distinguished refugees who assumed key roles in architectural education in Cambrighe and Chicago. Unlike the Europeans, American architects had given scant attention to architectural theory, considering themselves primarily builders and cultural leaders.

Kahn's early work in public housing and in an occasional private house differed very little from that of this youthful contemporaries. Two aspects of his designs deserve mention, for they give us insight into the growth and change which his genius made possible. Where other young revolutionaries too often stagnated, Kahn throughout his career pursued an accelerating and successful search for sound principles that led to creative break throughs in architecture. In his earliest houses, his treatment of free-flowing space, independent of structure, reflected a goal shared by most architects of that generation whose model was Mies' Barceleona Pavilion, now being rebuilt as an architectural landmark. This attitude to space was to be forcefully rejected in his mature work where structure and space are indissolubly meshed in Dacca, Exeter, Salk and Kimbell.

The second aspect of his early work is his response to the problem of translating into wood, forms that had their origins in reinforced concrete. Out of these early struggles developed an acutely sensitive feeling for materials and their juxtaposition as evidenced by his understanding of the joint as an architectural element and his beautifully simple handling of brick, wood and concrete, alone and in combination. His concept of the nature of materials is to be found in such vivid and poetic expressions as "the brick wants to be an arch" that formed the basis of his teaching.

The opportunity to teach came from his friend and mentor, George Howe, who became chairman of the Department of Architecture at Yale following a stint as Supervisory Architect in Washington. Through Howe, he also recieved his first major commission, the extension of the Yale Art Gallery. In it are to be found, in the embryonic form, some of the concepts which distinguished his mature work. His loyalty to Howe kept him at Yale until Howe's tragic death despite my urgings that he return to his old school.

My own contacts with Kahn began in the mid-1930's with the founding of a secessionist group of architects (headed by Hudnut, then Dean at Harvard) dedicated to research on housing, architecture, and urban design. Kahn became president and I secretary just before the outbreak of war which spelled the death-knell of our fledgling Society.

In 1951 I came to Pennsylvania as Dean with commitment from the University to expand the curricula of the School to embrace the total manmade and natural environment. This view of the arrchitect's role owes much to Patrick Geddes and to Lewis Mumford who was professor in residence during the formative years of the new program. Departments of City and Regional Planning, Landscape Architecture, Urban Design, and Fine Arts were added to that of Architecture. This involved the recruitement of a faculty sympathetic to the new directions, young enough to build their own philosophies, dedicated to teaching as well as practice, and willing and able to share ideas and viewpoints that were not in complete harmony at all times. In many ways the most effective educational device for both faculty and students became the open jury. No matter in which department a problem was given, the jury, without fail, included faculty from all departments and students freely attended all juries, not merely their own. In the 1950's the interests and goals of the planners, Wheaton, Mitchell, Wallace and Meyerson closely paralleled those of such young architect-urban designers as Crane, Geddes, Bacon, Qualls, Venturi, Romanach, Andrade and the landscape architect, McHarg, whose vision was shortly to revolutionize landscape education across the country. Still further breadth was given every discussion by the penetrating comments of Welliver and Engman representing painting and sculpture.

It was into this educational milieu that Kahn returned from Yale. His presence was immediately felt. Twenty years of intimate working relationships with civic groups such as the Philadelphia Housing Association, the Citizens' Council of City Planning, and such official agencies as the City Planning Commission had made him an ardent advocate of the new objectives of the School. He brought leadership in the form of fresh, personal, poetic and deeply philosophic view of architecture which became the basis for the so-called "Philadelphia School." Though his studio teaching never involved more than twenty-five students, his influence was felt throughout the School largely through his active and tireless participation in all juries which, starting at 2 p.m. seldom closed out before midnight. His stimulating and provocative debates with Engman and McHarg will long be remembered.

His Masters' Studio drew students from around the world. He shared the teaching (4-5 hour sessions, twice a week) with Robert Le Ricolais, an intellect as brilliant and original as his own, whose research on tension structures earned him the Malraux Medal of the French Government and in the later years with his former class-mate, Norman Rice. His profound architectural insights were not easily understood by those with more prosaic leaning, yet all sensed the greatness of the man and were forever richer for having studied with him.

David Wisdom

.....The sketches of Lou became more and more dense with lines and stronger and stronger in appearance.

—— What was the climate of architecture at the time you began working for Lou?

David Wisdom: When I started with Lou Kahn and Oscar Stonorov, architectural work all over the country was generally limited to the needs of the war effort. Severe restrictions on the use of certain materials affected design and construction.

——— What type of building was being designed by Lou and Oscar?

David Wisdom: There was a project to build "war housing" convenient to the Ford Willow Run, Michigan factory that was to make airplanes. The design was completed but the project was not built.

A minor project was an improvement to certain conditions in the Middletown public housing project in Pennsylvania that was designed by Howe, Stonorov, Kahn and had been built.

Other commissions were two public housing projects built at Coatesville, Pennsylvania, the Lily Ponds public housing project designed for the Alley Dwelling Authority of the City of Washington, D.C. and built, and the Stanton Road Project for the same client, designed but not built.

Another commission was a store and community building for the Pennypack Woods public housing project in Philadelphia that had been built before I started work with Lou and Oscar. This building was completed. Stonorov and Kahn also worked on planning for the Philadelphia City Planning Commission.

—— What were the roles played by Kahn, Stonorov and you?

David Wisdom: Kahn was in the drafting room day and night. He worked with every draftsman on every phase of every project, going from one drafting board to another in a random, unplanned succession. I was a draftsman.

At that time, Lou smoked cigarettes (or cigars) and he always had one in his mouth as he worked on sketches with a soft pencil or charcoal. He talked all the while he sketched, explaining his theories or principles and expounding on what was to be achieved in the design, room, detail or whatever. His words and his pencil went over and over the design in an almost endless exuberance. The sketches became more and more dense with lines and stronger and stronger in appearance. Sometimes Lou's enthusiasm was not confined by the dimensions availabe, which left a draftsman with a puzzling problem that required another session with Lou.

Stonorov came into the drafting room only briefly, conferred briefly, made quick decisions and worked on the principle of improving things on the next project. This was antithetical to Lou's way of working. He never stopped thinking and often reworked his own decisions.

——What was the office like?

David Wisdom: Oscar Stonorov and Louis I. Kahn, Architects (as the firm was called) shared one large space with Nathan Cronheim, an engineer (and architect) who did their structural and mechanical engineering, and with Louis E. McAllister, an architect who had worked on the Philadelphia Saving Fund Building (Philadelphia's first major "modern" building) for Howe and Lescaze. Their quarters were in the top story of an old building owned and largely occupied by a daily newspaper, The Evening Bulletin. A flimsy partition of lightweight fiber board (one side only) separated the architects' space from a small lounge and brown-bag lunch room used by the newspaper's composing room staff, linotype operators. Their space was a kind of balcony or mezzanine overlooking the busy and noisy linotype machines. Adjoining this space was a large toilet room shared with the architects.

There were many occasions when loud, ill-informed or otherwise amusing conversations among the newspaper's composers and mechanical staff could be plainly heard through the partition and in the drafting room.

The drafing room received daylight from large windows in the north and west walls and electric lighting from a bulb suspended over each drafting board by rubber-insulated wiring and shielded by metal cones enameled white inside and green outside. The positions of these lights could be re-adjusted in five or ten minutes by sliding the vertical insulated wire along a criss-cross horizontal system of thin structural wire anchored at each end in the building walls and made taut by a turn-buckle. Vertical adjustment was also possible by means of an S curve in the supply wire through a fiber cut-out. There was no air conditioning.

None of the physical conditions of life in the drafting room prevented or even lessened the intensity of cerebral activity on Kahn's part. Draftsmen habitually worked all day and evening four day a week and all day Friday and Saturday for a total of 60 or more hours. Lou led the pace and also worked on Sundays, and persuaded anyone without an excuse to also "come in for a coupe of hours," To the end of his life, Kahn led himself to believe that certain Quakers had religious scruples against working on Sunday.

——Impromptu discussions among staff in the drafting room have been mentioned?

David Wisdom: here were many such discussions involving two or three people at a time, and sometimes they were naturally a waste of drawing time. At others these talks brought forth or settled design questions that helped the progress of work in hand. In any case, drawing time discipline was left to the conscience of the individual.

——Kahn is said to have reported to his whole staff the results of important meetings with his clients?

David Wisdom: This sort of thing did happen after the staff had spent hours, day, nights, weeks preparing drawings and models for Kahn to show and to obtain approval. There was not a set policy or definite arrangement to receive or to give such a report. Each one was just a happening. Kahn would walk in and start telling someone (anyone) what had take place, and gradually the staff would drift together without being called and a seminar on the current project would result; questions, answers, asides, jokes.

Not incidentally it was known that Kahn was called "Lou" by everyone so that a young beginner in the office named Luis Vincent Rivera told people to call him "Vincent because we can't have two Lou's around here," This architect is now "Vince" to a wide circle of friends.

——Could you relate how Kahn worked?

David Wisdom: Kahn's method of starting his own work of design on any commission that came to him with a complete program that assigned specific floor areas to specific spaces with well defined uses and requirements was to hand the program to one of several trusted cohorts with the admonition, "analyze this for me," By common consent among cohorts, this usually turned out to be a series of squares drawn to a convenient small scale with each square representing the programmed area of each listed space assignment. Naturally, if the program called for certain precise dimensions, the diagram would be adjusted accordingly.

The analysis would be told to Kahn verbally at a drawing board conference with suggestions that certain spaces required a ground floor location and other spaces could be or were required to be on other levels.

Kahn quite usually began to explain to his analyzer what was wrong with the program and what an awkward building it would produce. He would, perhaps, then begin to draw with charcoal in sweeping gestures while releasing a torrent of words that described goals in terms of light, space (not dimension), air, sound (or silence), aspirations of the potential users, or anything that could not be drawn or specified. This sometimes alarmed an analyzer or terrified another or simply baffled others. After a few hours of this procedure, Kahn would leave with the request to draw it up so he could look at it tomorrow, it then being, say, 2:30 a.m. or quitting time.

After a few days of struggle, it would be apparent to the draftsman (designer) that what was coming out was something that Kahn wanted but was not mentioned in the program at all, and could very well be the element most appreciated by the client. It also became apparent that the program would be accommodated very well if not easily (by the draftsman).

——Could you relate Kahn's method of work and his continual re-examination of his own designs to the Richards Medical Research Laboratory Building at the University of Pennsylvania?

David Wisdom: The building as completed is exactly like the original conception except in what Kahn would have called "minor details." One minor detail is that as originally planned the typical floor structure of a laboratory wing was formed by a square divided in nine equal parts by four pre-cast concrete beams supported by eight pre-cast columns with each of the nine squares divided again by smaller pre-cast beams into nine parts. As built, the nine large squares are divided in only four parts as an economy measure at the loss of a little flexibility in future partition changes. But the division and planning of each wing had to be revised. When the Biology Laboratory Building (now known as the Goddard Building) was erected beside the Richards Building, the structural design was again simplified whilst retaining the basic concept. The planned divisions in space were less in number and future changes were not expected to be complicated by the diminished planning possibilities. The elevations of the two buildings are therefore alike but different.

The Richards Building wings were known in the drafting room as A, B, C and X, the latter being a wing containing all services to be supplied to the other three; such as vertical circulation (stairs, elevators, heating and air conditioning mains, electrical conduits) and animals used in medical studies.

Early studies of the "flue towers," those brick-faced structures set outside each laboratory wing, showed the towers with articulated flues gathering at each floor level and increasing in number as they reached the highest level. This was proposed to distinguish the ventilating requirement imposed by laboratory exhaust hoods from the requirement of the emergency stair-towers also attached to each wing. Thaxt scheme, however, did not allow repositioning many hoods at lower floors and also definitely imposed a structural requirement that could not be as directly resolved as the supposed clarity of the minimum service requirement.

Marshall Meyers

.....the client was exciting and Lou responded very much to the personality and sensibility of the client, especially an individual. Acommittee was always difficult for him to work with.

Let's talk about Kimbell, because that would be a good illustration of how Kahn worked in his office. You worked in the office too, so both of us know some of the trials and tribulations of working with a person as driven as he was. In later years, when asked about the potential of his students at Penn and whether he knew of any terrific people who would come after him, Lou would say that he had no hope for anyone else, he only had hope for himself. And that was true: he could only deal with himself and maybe those of us who wanted to work 80 hours a week. This meant that if you didn't want to come to work one weekend and Lou did, he would. And if you were the one in charge of a job or were his Project Architect and didn't come to the office that weekend, then when you did come in the following Monday morning, you most likely would have to erase everything that had been done over the weekend because he would have worked with anyone who happened to be in the office on Saturday and Sunday whether they knew anything about the job or not. And if Lou had had another thought about it, then that's what they would have drawn up. Regardless of previous decisions and requirements.

This is because, at the beginning of a project, in the earliest phase, he preferred to work with only one person. He never worked alone. He couldn't. He needed to talk to someone, he needed a dialogue. I took for granted the way he worked when I started there, because I didn't have much history working for other people. You know how Lou worked, the only thing he did by himself were the little sketches he made in his notebooks, which were the germs of his ideas. What we all did was to try and see if these ideas were valid, whether they would fly or not. You know that he would sketch something and then go away and then about three days later he would come back to see what had developed. And sometimes the idea lead somewhere and sometimes it turned out to be a dead end. And you would explain to him how you had tested it and why you had reached your conclusions about it. He appreciated your opinions and your sense of analysis. What was unfortunate towards the end of his career and life, was that many of the people who worked for him idolized him too much. They looked at him as the "Master" who could do no wrong. They accepted it all without any understanding of how he would get from there to here, the tremendous struggle involved. But this kind of carte blanche acceptance is what he needed least. In his earlier years, and actually for most of his years, he really wanted you to help him; he needed those people who could argue with him or give him another point of view or approach or even rip to shreds something he had done. He was always testing his ideas, looking for a consensus and you weren't helping him at all if you just thought that every scratch on paper he did was something handed down from on high. It wasn't, and he knew this and sometimes I think that he was also testing you, testing your sincerity and sense of conviction, because intuitively he knew when his ideas were weak. I remember the day he hired me. He asked me if I would "help" him.

I was naive enough to think that he wanted me to help him move his table or do some chore, I didn't understand that he was asking me to come to work for him. That what he meant was that he needed and wanted help. I think that this is generally misunderstood by people on the outside. They read what Lou wrote or heard what he said and the philosophy sounded very ethereal and mystical, even dense. Yet, in order to achieve what he was talking about was absolutely a kind of toe to toe battle and hard work. It was a kind of contentious thing that went on in the office with him. But without any hard feelings or rancor, of course, it was all in the spirit of doing something good, hopefully. Ultimately the decisions were his and he assumed the responsibility for them.

He talked about "design" and "form" often. To him design was the "how" and form was the "what". Design was those things which were personal, which were his: the colors he liked, his love of natural materials, his preference for certain proportions and shapes. Form was what to do. He searched for realizations which, if found, would belong to everyone. Maybe he would come up with some new understanding about something or perhaps a new direction, and that's what he needed help for. And he honestly believed that if anything would come out of it, it would be valid. Maybe years later this validity would be challenged. But then and there he felt that that if a new realization came from that search, it really belonged to everybody. Too many times, in the work of others, people would mimic his images without understanding how he got there; what was in back of it. I think that's what can really make it very exciting and also make it very grueling at times. Kahn once told me that "ambition" came from the fact that we were not immortal. He understood that we all had this limit of time and because of this awareness he became more driven, more full of what his life and work were as the years went on.

——Was Kimbell the first time you started working with Lou?

Marchal D. Meyers: No, I came to work for him right out of school when I graduated from Architecture at Yale. I worked for an Architect in New Haven the summer after I graduated and during that summer I came to see Kahn because I was the Editor of Perspecta 4 and he was writing some material for the magazine. He was very late with his material so he asked me to come to Philadelphia to pick it up (this was his way of giving himself a deadline). That was when he asked me to "help" him. So I came to the office in October of 1957 and the first thing I worked on was the Richards Building at Penn. Richards was already designed so I was working on the construction drawings (as was everyone else). Richards was also my first experience in the field. I would assist David Wisdom at the job meetings. Dave was Lou's first employee and liked to call himself "Chief Draftsman."

——Were you working on the Biology Building?

Meyers: No, not very much; Lou had the site plans for the Biology Addition to Richards done very early. The Biology Addition had a different set of Users from Richards and it was anticipated even while Richards was being drawn up. Because Richards was done first and even though the Biology Addition was to be a different composition of the exact same tower-like design, certain details were changed for the Biology Building because of things that were learned while designing and constructing Richards. Lou was no "stock-in-the-mud" and would change things if a better way was found. This could exasperate clients and contractors alike, because he was always trying to improve things, even during the shop drawing stage. He said that a building wasn't finished until the last brick was in place. I left his office in 1965 and worked out of town for a year. I came back in the Fall of 1966 to work for George Qualls (of Geddes Brecher Qualls and Cunningham) specifically on the U.S. Embassy Project located in Islamabad, Pakistan. Then in the Fall of 1967 I returned to Kahn's office to work on two Projects exclusively as his Project Architect. One was the Kimbell Art Museum in Fort Worth, Texas, and the other was the Memorial to the Six Million Jewish Martyrs in Battery Park, New York City. The Kimbell was exciting because, for one thing, the client was exciting and Lou responded very much to the personality and sensibility of the client, especially an individual. A committee was always difficult for him to work with. I think this was because a committee was too cautious and too homogenized; too afraid to take chances and suffer the consequences; too often looking for some happy medium. An individual, that is a strong individual who could meet him half way would give him the kind of reaction he needed to give him confidence in the work. Richard Brown was the newly-appointed Director of the Kimbell. He had an interesting history. He came to Fort Worth with a commitment from the Trustees that he would be in charge of selection of the architect and the building of the art collection. It was a new institution, much like the Yale Center for British Art would be later on, new from the ground up; and not just the building only, but the staff, the nature of the collection and the forming of the idea of the institution as well. In some cases the Yale Center is unique because it is a museum and a study center and a library, while the Kimbell is a small art museum with about 100 objects from all periods and places (up to the beginning of the modern movement). Ric Brown was an extremely knowledgeable individual, full of excitement for the subject and very sensitive. The rapport between Kahn and Brown was remarkable.

—— Was Brown very specific as to what he wanted?

Meyers: Ric Brown had already gone through a complete process of programming an art museum and hiring an architect for the Los Angeles County Museum of Art, but he had unfortunate experiences there which he did not wish to repeat in Fort Worth. In Los Angeles, the architect he wanted was not accepted by the Museum's Trustees and they made the selection. He also had battles with the Trustees over the cost of the building and at the last minute the Trustees overruled him and stepped in and made indiscriminate reductions in the building dimensions to bring the cost down. In doing this all of Brown's carefully considered sizes of gallery spaces became too small and, for Brown, unworkable. At the Kimbell he accepted the appointment as Director with certain conditions, namely that he would select the architect and act as client to the architect during the design of the building. The Trustees of the Kimbell Art Foundation functioned under the will of the donor, Kay Kimbell, whose generous spirit can best be summed up by the terms of his will which simply stated that the Trustees were to create in Fort Worth a Museum of the First Class. There were no restrictions as to the composition of the collection, the style of the building etc. The Foundation's Trustees consisted of Kay Kimbell's widow, Velma Kimbell, and the members of the Boards of his various business enterprises. They were not very knowledgeable at all about art or architecture. They knew that they needed to import a professional to advise them and this was to be Ric Brown who had resigned his position in Los Angeles by this time. But even in Fort Worth he had some interesting difficulties though, because the Trustees didn't really know about art. But their lack of sophistication was balanced by a most ingenuous and straightforward character; they relied on their intuition and feelings about things. And ultimately this was to pay off in their support. And not only was Ric Brown aware of what he wanted in his relationship with the Trustees, he also was very specific about the nature and program for the museum. He wrote a "Pre-Architectural Program" which clearly stated not only the area requirements of the space, but more importantly, the nature of the light in the galleries. He cared very much about the museum visitor being in touch with the everchanging world outside the museum so as to comprehend the fact that both the visitor and the art were all part of that same world.

—— Can you go into Brown's relationship with Lou?

Meyers: Brown's first relationship with Lou in terms of the work was totally wrong. You know the phrase "the squeaky wheel gets the grease" and you recall that this was how it was with Lou. That client who really leaned on Lou got the work out of him. There are only so many hours in the day and I think Lou worked all 24. Ric Brown signed a contract with Lou in October of 1966 and Lou didn't do the first sketches of any kind until the Spring of 1967. When I returned to the office in August of 1967, nothing had happened on the project since that earlier proposal the previous Spring. Ric Brown thought that if he went away and left Lou alone, Lou would produce the stuff all by himself; he didn't realize that there were so many pressures on Lou's time, that he would have to continually call him and badger him. When Brown finally figured out how to work with Lou, things really moved. He was a terrific critic and he knew the museum's functions inside and out. As an example let's take something as complicated as how the administration area of the museum would work, which is a particular problem of planning and layout. Lou had a preferred module or geometric system that he wanted to fit the plan into and Ric Brown had a specific sense of the required adjacency and proximity relationships of the spaces. Lou would draw something that looked good but it didn't work in terms of what Brown needed. Then Brown would make a kind of sketch and at least as far as Brown would interpret it, it would work, but we all agreed it looked like hell. What happened was that Brown began to become a pupil of Lou and he began to see the little nuances of the plan that Lou liked, such as the relationship of a wall to a column and so forth. After all, Brown was as much a Curator as a Director and he had a terrific eye. Finally, Ric Brown actually drew a plan that was about 80% close to the way Lou would have wanted the plan to be. He also had a clever way of insinuating information into Lou's head that Lou normally tended to reject. Lou never drove a car (he never owned a car); he had ideas about traffic movement patterns (as in his sketches for traffic patterns in Philadelphia) but Fort Worth is a different story. In Fort Worth public transportation is minimal and virtually everyone will come to the museum by car. But Lou continually made no provision for the car in his site plans or at best the car appeared in the site plans in very impractical situations. Lou kept the car away from immediate contact with the building. Sometimes it was yards away, parked in the street. One scheme had the car in a ring of parking all around the streets bordering the site, like little suckling pigs, with the building way in the middle and you would have to run from there to here in the rain. You couldn't even get a school bus near it. Finally one plan became really good, but still without consideration for the car. Brown looked at it and said that he thought that maybe we should put a little door in the back of the building with a road leading up to it so you could just drive a car up and sneak right in. You could visibly see Lou shudder at the thought of that mean little hole in the building, but his reaction was positive because, in order to counter Brown's proposal, Kahn once and for all had to concern himself with an architectural solution to this problem.

—— This plan that Lou and Brown worked on, was it after the development of the building section?

Meyers: The section you refer to was done without a plan. Some version of the section appeared in the earliest sketches. He thought of it as the section through a gallery and as the element of the building, in a way complete in itself in that it housed the light, air and power and correct dimension for viewing the art. It could be repeated as necessary and it could be longer or shorter. Brown was quick to see the advantage of this because of his earlier problems in Los Angeles. If the budget required this museum plan to reduce in size it could be done without tampering with the critical viewing dimension, that is the width of the element. Many of the early schemes for the building demonstrate this potential: more or less elements, variations in their composition and variations in their length.

Most important though, and one reason the section could be conceived without a specific plan, was that it was just that, an idea bout gallery space and the gallery space was very generalized. In one sense it was generalized because the collection was not firm, it was being developed and it was to be a comprehensive collection of many objects from many periods and many parts of the globe. You had to think of something that could welcome all kinds of art most of it unknown at that early stage of the design. Brown only told us that the objects would be small in size because you couldn't get large pieces any more. He prescribed the height of the field or wall on which paintings would be hung as in the range of 11 to 12 feet high. The earliest versions of the sections that Kahn drew made the height of the vault above these walls also about 12 feet high which gave the building a very august feeling. Brown reacted to that scale adversely, he wanted the building to be like a large house, like a villa he would say, not like the Louvre, not a palace. He had worked many years earlier at the Frick in New York and that was his model: neither residential in scale nor palatial, but somewhere in between. You should feel the presence of the building but not be overwhelmed by it. He reiterated this many times and made it sink in. And because of this the choice of the cycloid shape for the thin shell concrete roof was made to give the sense of this reduced scale he was looking for.

As I said earlier, Brown worked very hard with Kahn on the plan. At one point, toward the late stage of the development of the design, Brown realized that he had made a mistake. He had been staring at the plan for about a year and a half without ever realizing that there was something wrong in the relationship of the permanent collection gallery space to the temporary exhibition space. The temporary exhibition space was absolutely in the wrong place insofar as he was concerned. He called to tell us this and then made a flying trip to Philadelphia on a Saturday morning and worked all day with Lou to resolve it. And because of this oversight, the plan was completely recomposed (with the same elements) into what was virtually the plan that was finally built. It came about because of this error. And it not only solved Brown's functional problem, but it became a better architectural plan as well. His error was nothing an architect would have picked out, it was really an attitude he had about special exhibitions which he had never fully thought through. He said that he almost fell out of bed when he made this discovery. He was always involved, he was always there. He wasn't a committee that was amorphous or was trying to share the blame or pass the buck. In fact, in some ways Kahn let him down. Because Kahn was notoriously slow, the Turstees were getting anxious about rising costs. The new Dallas-Fort Worth Airport was in the works and they were afraid that if the building was not committed in time, the Airport construction would drain all available labor in the area and they wouldn't be able to get any workmen for the project without paying premium labor costs. Because of this it was decided to "fast track" the project, that is to start construction before the design and working drawings were finished. This put increased pressure on Lou and when it became obvious to the Trustees that Kahn was not keeping up with the Contractor, that the drawings were running behind, they took some of the responsibility away from Brown and turned to the local Associate Architect and told him to proceed with the working drawings without waiting for Kahn. It appeared that this might have compromised Kahn's design because they were not Lou. And it might no longer be Lou's building. The tables turned though. Eventually Brown and some of the Trustees were able to convince the other Trustees that they would get a building, but it wouldn't be a Kahn building and they wanted a Kahn building. So the Trustees reversed themselves and Lou made all the promises he usually made: "yes, I'll hurry up: I'll get it done; we'll put more people on it."

Another interesting thing is that the people of Fort Worth didn't like the building when they saw it in drawing and model form. To them it looked like a concrete grain silo which had fallen over on its side. (There were a lot of grain silos in the area and Kay Kimbell had made part of his fortune in the feed business. This connection was not lost on some of the building's early detractors). Some people even told Kimbell's widow, Aunt Velma, that this was going to be an ugly building and why was she doing this; they really weren't being very nice.

—— Who convinced her?

Meyers: Actually, the people of Fort Worth themselves did that. After the concrete structure was poured and before any of the finishes were in place or the daylight reflector was up, friends of hers would visit the site to see this thing. They could go and walk around in it with just the bare bones in place and they completely changed their minds. They could sense the power of it. I said before that they were straightforward and candid too. So they called Aunt Velma up and apologized to her for their remarks and this was even before it was finished. I like to think that she really didn't need much convincing, though. She had a terrific sense of what was good.

—— Was she the decision maker on whether or not to go ahead with the design?

Meyers: No, Brown was in charge. There never was a question about going ahead with it, only the matter of how to get it done that I spoke about earlier. Everything was going ahead even though some people were picking at it, when it was in the early stages. But, as I said, when they could walk around in it, even unfinished, people realized that this was going to be something quite unusual even though they didn't know what that was. And when it was finished then the reaction was tremendous. I've never seen a modern building that people had such a visceral reaction to; an intellectual reaction, yes; but this gut reaction was from ordinary folk. And the Trustees really celebrated with five days of openings. They had a party for the workmen, a party for the townspeople, a party for the children, a party for museum people and art dealers and so on. But the point is that when people came in they were, and they still are, absolutely overcome. There is no photograph that can in any way give you the sense of the space and the light unless you are there. People still react to it this way and are very taken with it. The superintendant of construction was at one of the opening parties. His name is Virgil Earp, a big bear of a man of few, well-chosen words. I remember how everyone was all dressed up and oohing and aahing the building, so I asked Virgil what he thought about it now that it was finished. "Lot of trouble," he said, with a knowing smile on his face. He knew more than anyone what it took to make this thing. You can accept gut reactions to certain kinds of art, say music for example. People have this emotional response and then if they want to go deeper into it, they can if they wish. But, as I said, I've never seen a modern building do that to people. Not before or after.

—— What were some of the difficulties in construction, as Virgil would say?

Meyers: The difficultues in construction were in making shapes that people hadn't made before, getting particular concrete formwork surface characteristics that Lou wanted such as the vee-joint where the pieces of plywood came together, like he did at the Salk Institute. Everybody gets into the act sooner or later, everyone is a designer: the Contractor's Vice-President and the Structural Engineer at one point wanted to put a roof over the narrow slot that admits daylight down to the administrative offices and the wood and metal shops on the lower level. Of course we didn't agree to it. But there were always struggles, especially with things we wanted that weren't proven. The daylight reflector is an example. It was proven in theory but not in actuality. We had full size mockups of it in the building to demonstrate it, but there were still things that were not right about it. Lou was about ready to give up the idea of transparency in the reflector because we couldn't settle on the size of the perforations in the mirrored sheet aluminum. But Lou and the Associate Architect persisted and it finally came out right. The color of the concrete is another example. Lou wanted a warm tone, he didn't like concrete that looked too green. At the Salk Institute in La Jolla, California, they were able to put an admixture into the concrete, a material called pozzalan, that was made for hydraulic structures. It gave a very high strength to the concrete and it had a beautiful color. This didn't exist in Fort Worth and the cost to haul a bag of this material from California to Texas was more than the material was worth. They finally worked it out with local materials. It was like a recipe. They found the right aggregate and the right sand and arrived at a good color. At one point the Trustees wanted to know what was going on. They had heard about the problem with the concrete color from the Contractor. They were also in the supermarket and food packing business (one of the Kimbell enterprises) and when they heard about the admixture material in California, they said, "well we've got trucks in the business, so we'll go to California and pick the stuff up." In th end this wasn't necessary, but you see we forget that the client can often help in ways you can't predict. You have to get all the people into the spirit that we are all doing something special and then maybe they'll give more than the usual eight hours a day. Maybe they won't give more time, but they'll give their enthusiasm and that's what can happen with something like this. It's our version of how the cathedrals were made.

—— What were the reactions of some of the workers?

Meyers: The workers were quite good. The builder himself was very ingenious about pouring the concrete thin shells roofs. He invented this machine so that he could make his pours in an incredibly short time. He took advantage of the repetitive nature of the design and effected terrific economies. George Qualls was in Fort Worth recently and told me how serene the building was and the sense of peace you get when you are there. He also said that he knew when he drove into the parking area and saw the brick paving there, that here was a building where the architect didn't have any budget limitations. He asked me what the Kimbell cost and I said, "Will you believe $45.00 per square foot in 1972?" The building is about 100,000 square feet in area for a total of $4,500,000. The site work including planting and pools adds another $1,000,000. George was really astonished at this low cost and it is directly attributable to the idea of the repetitive element and the Contractor's ingenuity. There are always problems in building anything, even the most ordinary buildings. In this case you had someone who was ingenious to begin with who was given a unique challenge. In addition there was an incentive to be efficient in making the building because it was what we call a cost-plus construction contract with a guaranteed maximum. The Contractor was paid the actual cost of materials and labor plus a fixed fee. If he could keep his costs down, that is if he could build it faster, he would still get the same fee and thus realize more profit.

A town like Fort Worth has incredible civic pride and, perhaps realizing their limitations, they import outside architects to design their significant buildings and ask them to associate with local firms. This can create some resentment and difficulties. After all, the outside architect comes in every so often, stays a day or several days and then goes away. Everyone else in the town are old friends, play golf together, even do work for each other, the same builder builds stores and warehouses for the same Trustees in their business capacity. Then who is this guy who drops in and tells them to do these crazy things? That is a very difficult situation. So, as I said, there were many painful times and certain inefficiencies. They were primarily businessmen. Business people meet costs and deadlines or they're out of business. Denise Scott Brown once said to me that Lou Kahn didn't have a good track record because he didn't get his work done on time and he ran over the budget. My reply to that would be, "well, which track have we chosen to run on?" Nobody remembers anybody who got their work done on time and within the budget who did a mundane thing. But even when an architect is late or has problems with the budget, if a fantastic thing comes out of it, then, after the dust settles, it power is undeniable. Ric Brown said it best. Once when a potential client asked Brown how it was to work with Kahn, he said (like Virgil Earp), "It was a lot of trouble," and then added, "but it was worth it!"

Nicholas Gianopoulos

.....Kahn's personal efforts were very intense, and I think that we learned to respond to him just like a player of a symphony orchestra.

We can start very early on because our first experience in meeting Kahn was in the fall or winter of 1953 where the man we had worked for, Major Govell, had been a friend of Kahn's. Shortly after the Major died, Kahn called us and asked us to go and talk to him regarding the Yale Art Gallery which was now under design. The issue that Kahn was concerned with was the analysis of the tetrahedron ceiling cast-in-place concerte system. The Major had not been acting as Kahn's consultant but was as a friend discussing it with him in possible ways that it might be analyzed and how it eventually would function. The Major passed away in late September or early October and Kahn asked us to come over a week or so later, because he was at a critical point with Henry Pfisterer, his engineers. We sat one day in his small office on 20th on Walnut Street and Kahn had a cardboard model of the section of the deck, and it apparently came to the point where if he couldn't find a solution that satisfied Pfisterer, as well as himself, that he might have to change the whole thing.

We sat and looked at it and turned the model upside down and squinted through it and so on, and we said to Lou; "Look, this may not be the bi-directional system that you are interested in but you could possibly take and make it a one-drectional system by simply casting joists on a 60 degree incline and letting the joists run through without the triangular cutouts, and since your distribution mechanically is only in one direction to begin with, you can still set your lights up into these residual voids." Lou paused and he said, "Well, I would like it to be so and so but then the spaces that we are covering are rectangular rather than square and the servicing of the duct system and so on comes in the narrow direction, but we can do it." And so he said, "Let me call Pfisterer now because I am going to be at Yale the next day." He posed it to Pfisterer by telephone and Pfisterer was enthusiastic and he said absolutely we can do that, and it satisfied the building code officials and so on.

The whole thing went through and we feel our contribution was to at least give him an opportunity to allow the design to develop even though not to the conceptual level he had anticipated. I visited the building several years later, and by chance Lou was teaching classes and he was very cordial and courteous about taking us through the building and showing us. That was our first experience with Lou, and shortly after that, he asked us to do the Trenton Bath Houses for him, and so we worked with Lou on the Bath Houses and they were very minimal structures. We were rather pleased with how the thing turned out because it was really a very minimum amount of material, timber and a few tie rods, and there we were. Shortly after they built them, Lou, one Saturday, took the whole office up there and they painted some abstracted designs on the walls. He was very pleased with all these geometric paintings, triangles, half circles and so on, but it was the people in the office that had gone up to do it. In the rendering of the Bath Houses, I think these abstract patterns appeared on the walls that were painted onto the concrete block. That was the first real building that we were commissioned by Kahn to do the Bath Houses.

Eventually we worked on the Trenton Community Center which never got built. That was the project that brought Komendant in for the first time, and Komendant had been one of the founders and chief engineers for the Lakewood Pre-Stressing Company and had been interested in being the contractor for the pre-cast because these small perimeter concrete roofs would have been ideal for pre-casting. So that really brought Komendant in and when Kahn asked our opinion—if we thought that this man was as brilliant as he appeared to be—we said we think he is as brilliant as he appears. And that established his first real confidence in dealing with the chap and shortly after or concurrent with that, we were working on the Washington University Library Competition in St. Louis and that was also the same time that Bob Venturi was in the office working for Lou before going to the academy in Rome. There was an ebb and flow of many personalities going through the office at that time and it was a very stimulating and exciting experience. From there we had the Tribune Review publishing, then getting into the Richards buildings and eventually the Biology, on which Komendant figured as the primary structural engineer for the design of those system.

——In terms of Richards, you said that Komendant figured in a major way, but wasn't it your firm that did most of the work?

Nicholas Gianopoulos: We were designated by Lou as the structural engineers for the company and Komendant was a consultant to us to do the analysis of the pre-cast building. But it goes without saying that it is Komendant that did the design of the Vierendeel systems there. The guy is a phenomenal mathematician and had gained many years of experience in the knowledge of pre-cast and pre-stress as a consequence of his wartime experiences in Germany and was a very able guy.

It was Lou's decision to make it a pre-cast building, and it was logical because of the repetitive nature that it be precast. Our feeling is that, this is just a personal feeling, if Komendant had not been on the scene, that building would have been built with the same basic character, even if it had been cast in place, and that the engineering either would have come through the resources of our firm with Charlie Eder or somebody else as the case might be. But this is just a personal opinion. I think Komendant's contribution was a major one in the development of this taut precise type of structure.

Following the buildings at the University of Pennsylvania we were then involved with the Unitarian Church in Rochester where again Komendant did the design for the roof structure, a very unique roof structure. Again acting in the role of the specialized consultant to us, where we did the overall engineering. From that there evolved the work in Dacca where we were involved through the total design of the Hostels and the lower structures and the foundations of the Assembly Building. At that time with the advent of the India-Pakistanian War in 1965 and the drying up of funds and debts incurring between Kahn's office and ourselves, by mutual agreement, we withdrew and transferred all of our calculations and drawings and information to Harry Palmbaum, who formally had been employed by us. Harry then with Bernie Schwartz continued to the the engineering on the Assembly Building. The Assembly Building looks like a very complicated affair structurally when you see the drawings, but at the same time when you look at it finished you get a straight traditional kind of compression structure.

——Can you go into the technical aspect?

Nicholas Gianopoulos: The only thing technically complicated about the Assembly Building would have been the roof structure and the earthquake analysis of it. Our involvement with the Assembly Building Complex was to take the design through the design development stage, which permitted us to do the foundation piling drawing. They are really pressure injected footings similar to the Frankie piles that are used today and we never got to the point of analyzing it to determine reinforcement and patterns of reinforcement. That was then done by Harry Palmbaum following our withdrawl.

The Hostels and all the other lower structures were totally analyzed for earthquakes and so on by ourselves and that work was completed first. The earthquake analysis was a controversial issue during the whole project, because the Public Works Department had included as part of their design criteria, the ability of the building to withstand earthquake at a particular level. Lou and some of the Public Works Department officials in East Pakistan weren't convinced that that was a logical requirement, so we went through a whole series of discussions with Lou. We in turn brought in Charlie Eder, who had done quite a bit of research through the International Seismological Institute Findings, and was convinced that some measure of earthquake resistence should in deed be included. To some degree we prevailed on Lou that it should be done and that the work we did on the Hostels did indeed include a certain amount, although Pakistanis never put all the reinforcement in that we had called for.

——You then did what?

Nicholas Gianopoulos: The Hostels we used a grouted core system, or reinforced brick masonry system, where the two wythes of brick were separated about two to three inches and a reinforcing steel was placed in there vertical and horizontal. The whole thing was grouted as the work progressed vertically. And this type of reinforced brick masonry had been used—it was actually developed in Great Britain at the turn of the century, and was very commonly used in California through the 1920's, 30's and 40's. We simply drew upon that as an appropriate way of building below our structures to be earthquake resistant. And by and large the Pakistanis had never done or used this system before, but apparently proceeded and used it. The only modification was not putting in as much reinforcement as we had designated.

——How severe an earthquake was it supposed to withstand?

Nicholas Gianopoulos: I think that the level of force was intended to be the factor of one eighth of gravity—it's a lower force not one of the higher ones. We would consider it as a moderate level of resistance. The design approaches that we used were the recommended ones from the Uniform Building Code which is common in the southwest portion of the United States. The Hostels were essentially cellular type structures, and it was in those structures, for instance, through discussions with Charlie Eder, Lou concluded that sometimes the circular openings were appropriate for the earthquake forced. What we did was carry a matrix of reinforcement around the openings, the arch masonry making the opening but the inner resistance not being visible.

——You have no sense of the fact that there is an internal tensile matrix. Is that true with Ahmedabad too?

Nicholas Gianopoulos: Ahmedabad has no resistence to earthquake and there is no reinforcement; it is purely a gravity structure.

——What about Exeter library?

Nicholas Gianopoulos: Exeter I believe was designed for a very low level of earthquake activity, the interesting thing about Exeter was the large mat, the foundation which supported it. I can't speak too much in detail about that.

——Let's back track a little. There was a problem with the roof of the Assembly Building in Dacca, was it weight or the design, or both?

Nicholas Gianopoulos: I think Harry recognized that he had to have as light a roof as possible to cope with this matter of earthquake design, and there was a long period between Lou and Harry on evolving a shell structure that in the end satisfied Lou, who was concerned with light and accoustics and also satisfied Harry's needs for the lightest stiffest possible roof. We were not at that time involved in it, although we were aware of that evolution through Lou's comments to us as we visited his office on other projects. At the same time through this we had this intermix of residential buildings that we had done with Lou, and the one that probably caught people's eye was the Esherick House up in Chestnut Hill. That building was supported on piling because it was built on an old abandoned quarry as are several buildings up there. It was interesting to see there, as in other places, where Lou drew upon his visual seeking out of architectual symbols in the city of Philadelphia. He developed this fireplace with a window and chimney on the outside, from our point of view having evolved from Furness Unitarian Church Building at 22nd on Chestnut Street. The parish hall in the back has that same concept of the window over the fireplace and the chimney on the exterior beyond. Lou also picked up little things like in his Bryn Mawr dormitories. He has an exquisite fireplace in the central unit where he has a flat jack arch over the fireplace opening and immediately above that, built into the brick work, is a semicircular relieving arch, and this same relationship of arches exists on the southside at the University Museum where the future extension had been intended at a scale of 10 to 1. I think this is the nature of architecture, you receive stimulation and encouragement from things that have gone before. And as Vincent Scully once quoted Lou—I never heard Lou say it—but Scully said that one of the last things he heard from Lou before his passing on was—"What's new has always been"—and that's how he closed his lecture at Penn shortly after Lou had died.

——Have you had any difficulties with Lou in terms of the resolving a structure?

Nicholas Gianopoulos: I don't think so. I think the most difficult part with dealing with Lou was not really the final design, but the events leading up to the final design, in getting an understanding as to what the final design would be. And unlike several other architects we worked with where leading up to the final design might be quite simple, once final design has begun it becomes difficult. I think we had learned to work with Lou in those years. Lou's personal efforts were very intense, and I think that we learned to respond to him just like a player of a symphony orchestra. It's the conductor really putting it all into it, and on occasion we give him a little toot and in the end we join in the finale.

——You would say that structurally speaking his buildings have appropriate sense in the choice of structure?

Nicholas Gianopoulos: No, I don't think you can say that categorically, I think there were times when Lou's sense of structure, or what he believed to be the order of structure, was almost monumental in proportion, when we ourselves would probably have preferred some lighter structure. I think this is the case with the central space of Exeter. We feel that that structure could have been made thinner but its dimension grew out of the plan geometry, and the waffle or downed two-way rib slabs at Bryn Mawr or Erdman Hall could have been more slender in the rib dimensions, but again that grew out of certain geometric relationship. The buildings in Dacca, particularly the peripheral buildings around the Assembly Building, again, a lot of those dimensions grew out of the order of the building rather than per the engineering requirements, which was very much a part of the way Lou saw structure not being structure for the sense of structure but as a part of an over-all order.

——The choice of structure itself—I'm talking about kinds of structures—do they seem appropriate to you for each building although their dimensions, may not have been?

Nicholas Gianopoulos: I would say that he was always striving to understand the relationship of elements in a building which could become a structure even if it is a new structure. For instance, the Unitarian roof where he wanted the monitors at the corners and where the roof planes became part of this shell that required balancing by the weight of some of the corridor construction beyond the inner space. I think that that structure grew out of the interplay between Lou and Komendant. I think Komendant, who technically and mathematically had that ability to control those relationships, probably allowed Lou's ideas to grow, and at the same time he was able to still effect the control in that growth and produce that structure. That to me is still one of the most unique shell structures that I have ever seen. I don't know how it's performed over the years.

We know that Lou had enjoyed his personal relationship with people and you were constantly meeting people in the city, who all knew Lou in their own particular frame of a relationship. One day in the early 70's, when we were involved with the construction of the William Penn High School, I was taking a cab to the site to look at some job problem. I hailed a cab and as the cab was taking me by the new Friends School on the Parkway I was looking through the window, and the cab driver asked me what I thought about the building, which was an unusual question of a cab driver. And I said well, I find it interesting the way they put the playing field on the roof, and I find it pleasing. The cab driver rendered his opinion of it, and I said I'm somewhat pleased amazed to hear you offer expressions on a recent piece of architecture. He said, "Oh well, you havte to know that I'm a good friend of Professor Kahn's." And I said well, how is it you know Professor Kahn. And he told me when he used to be on night duty driving cabs he had once gotten a call to take Professor Kahn from Philadelphia to Kennedy Airport to make a flight on Air Pakistan. In this two to three hour drive up to the airport he had gotten into extended conversation with him, and they took a shine to each other and enjoyed each other and so he asked Kahn if anytime he had any long distance driving that he should ask for him and that he would try and be on duty that night. Apparently they had two or three trips like that and Kahn recommended to him to look at certain buildings in the city and to read certain particular books and so on. The cabie, out of his own interest, was pursuing this, and it was really the neatest story that I had evern heard and that was before Lou had died. I recounted the story one day to Lou, and he kind of chuckled and he said; "Oh yeah, he's a great cab driver, Isn't he?"

Henry Wilcotts

.....Kahn wanted to control that and get buildings, grounds, and water all working together so that some of the buildings you could reach by water way or by causeway.

I guess the thing to talk about is the secretariat and the surrounding citizens. Originally, some people remember the secretariat building as a building that was down front, long and low and about a 1,000 feet, that was designed when it was a transatory government moving from Islamabad to Dacca. Then after independence, that was scrapped of course, and they commissioned him to do a full scale secretariat building. Lou went out and spoke with the new secretary of ordinance, who in my mind was a visionary. He had great dreams for the country and he and Lou got along very well. From that man and the Architectural Department of Works, they developed a program, which was a very good program, a program they had never seen come out of there before. And Lou used that program and developed the new building and his design was then presented and accepted and drawings had been started before he died. Our role was to complete them and to develop them into the final phase of development (design development). And then the working drawings would be performed out there by the Public Works Department architectural department. They were to create a staff, because right about that time when the secretariat had started, their school, the University of Dacca was beginning to turn out some fairly good young architects. Several of them we had met and Lou was impressed by them. These people were going to form the nucleus of that working drawing phase up there for Lou.

—— Is it in any way similar to the original scheme of the secretariat that you designed?

Henry Wilcotts: No, it is totally different. It had not been fully worked out. The staff we had over there at that time worked on it also, and in fact, made a model of it for Lou and there was a lot of pressure at one time to get it under way. The question as I recall had a lot to do with foundations, it was one of the delaying factors—whether it sould be on piles like all the rest of the buildings or to be on straight footings and this came about because of economic reasons and so there was a big delay. Fortunately it died, because it left the site clean and the new building is to come up north, so it gave him the gardens that he always wanted on the south side. The public gardens is what he really wanted. This thing would have preserved the location of the Citadel of Institutions. The idea of a garden is a public place and this was a little difficult yet for Bangladesh to be able to accept. This would be true, I believe, in any one of the developing nations. Democracy is a funny thing we sort of take for granted. We believe that everybody else ought to have it also, but I don't know about that. There has to be a time of growth and voices ringing at the same time, you can't stunt growth.

—— If the secretariat hadn't been built then what would have happened to the Citadel of Institutions?

Henry Wilcotts: The secretariat would have been built down there and I think it would have invited other things to be built because it would not have been large enough to take care of the government.

—— What about the idea of training local architects on the working drawing phase of the secretariat building?

Henry Wilcotts: I believe the idea came from Lou in talking with the then secretary. I think when the secretary told Lou what his dreams were, what he envisioned and how he had these young guys around him that would go to these meeting, —that were eager to work—and so together with Lou it sort of developed. Also there was a monetary aspect because that was a local currency being expended on local talent and the training ground so could to get right into it.

—— Lou was counting on the Citadel to kind of make a keystone to the site plan, wasn't he?

Henry Wilcotts: It was always there. I think that the legislative buildings were, of course, the original wishes of the government, but then Lou as an architect said that more is required for the government to function, and that there is this institution of other things, as schools and libraries, so that in that block there was going to be a stadium which would take care of the body. While down here you had to take care of the mind and then you had within that group of buildings, in the north, libraries, science museum, radio station. By the way the radio station is built. Lou was not going to design all of these civic buildings, and in the last drawing, the last master plan, which shows the secretariat building in place, north of that it shows plots for city building. What he wanted to do was to establich a parterre for where the buildings would be designed by people of thier choice. He wanted to give them a site, tell them where to go but he was not going to dictate the design to them. He had the capital building and the secretariat which was his wall and then he had the rest, which was all site development. Then the secretariat asked him to think about a housing and a community, further up north, and he had worked up some neat sketches of ideas of apartment buildings, high rises within this water course (Venice type of a thing), because the land up there was just all coursed with water so he wanted to control that and get buildings, grounds, and water all working together so that some of the buildings you could reach by water way or by causeway. It comes from his original idea for the whole works when he first went up there. But with this man they had there at the time, he could dream these kind of things and come up with something, and that's what I mean by saying that when one has a client one can develop a certain way and Lou definitely depended on clients. When he had a weak client, I don't think his work came out too hot. It's more their cooperation than it is their fee. You can have a client that says look here are my plans, this is what I want, I'm going away and when I get back I want it finished. I think you'll get a different kind of a building if the client is going to be there and, you are going to toss things off of him. I think that's what he had at Ahmedabad.

——In a way, what you're saying is because of a lack of a private, one person client in Dacca there were some difficulties caused by that?

Henry Wilcotts: Difficulty in the sense of not knowing whether or not you're on the right track. They saw it on the plan but no one sat down and really said what it was going to do for us. The idea was to build it. And they respected him so highly that they overlooked the role that they should have played. Where, in fact, in India there were plenty of reactions.

——Related to this overall palnning, you mentioned something about the site planning, or the landscaping, could you go into that a little bit?

Henry Wilcotts: The nursery was developed with various plants of the country, and the idea was to bring these plants and place them on the site. This was developed long before Lou knew where these plants were to be, and, one time, there was a gentleman from their horticultural department who came out and together, he and Lou, went across the site and they talked about the various plants and what they would look like and how they would grow and where they should be placed. A sketch of that was made. And from that was developed a plan for the site and the different species to be used. So this was started initially in anticipation of eventual use when the buildings were up. The trees along the main road were up and very handsome until a couple of years ago when they were cut down, because at that time the government thought they wanted to widen the road. It is one of the sad things about the whole project. I would like to believe that one day they will be put back. The reason for taking them out was because they were talking about a transit system and we weren't involved in that.

——You were talking before about the plaza in front of prayer hall and your reactions to it being too large until you saw what took place in it, can you tell me about that?

Henry Wilcotts: The South Plaza had always been large in area from the very beginning and it houses the central mechanical and electrical plants and parking. The first phase was to build the mechanical plant, which was built and sat for years before the plaza came to be. During the course of years the plaza took on a different meaning, that is, with the advent of the new government they needed a ceremonial place and they asked if it could take place there. This was the only ground where they could have something like this within the city, and which they thought would be the best place for it. They invited us to think about it and we appreciated this. We thought about it and we came up with the idea of tiering it because it had to be a place where one could review the ceremonies that took place, but at the same time it had to look well if no one was there. They also asked that we reduce this area to give them more ground. We reduced it, cut it back, made it tiered and also gave the ramps to the flanks so that the ambulatory people could move up that way.

——How does it work?

Henry Wilcotts: I think it's wonderful. I thought it was too big when they were building it. You could stand up on the roof and watch construction and I just said it was too big. No more than a couple of days later they were having a political rally along A Road, they were getting ready for elections, and masses of people had gathered on the plaza, and it was very small. You look at photographs of Red Square. Now, that's huge, but when no one is there it's just all these small stalls, little boxes, just sitting there and it's useless and cold. This place, people will sit all the time, Sunday outings, holidays. During the course of building, on Sundays you would go there and see all the people sitting up there—boys, girls, parents with their kids, in their Sunday dress. They would just be sitting there in the shade of the building while it's under way. It made it very nice. The whole thing is, as of yet, open to the public. I say that because there is talk of some kind of a security barrier which they're thinking about. It's one of the things that Lou avoided. However, in early schemes there was a boundary, it was a raised earth mound that housed the mechanical utilities, completely surrounding the site, and you came through these gates to enter this place like a citadel.

——Tell me a little bit about the office that was set up there as an extension of the office in this country, and the client and architect relationship with the Public Works Department there, and what were some of the difficulties?

Henry Wilcotts: The office was to feed information to Lou and also vice versa. The government also wanted an office out there to make contact and certain drawings were executed there. The designs were developed in Philadelphia or when Lou would go out he would make sketches and then these drawings were developed there in that office. The office was staffed with someone from Philadelphia and a few local architects or engineers, so whenever Lou went out there, there would be an office with people working, while he was away, they would be developing some of the buildings. They did a lot of work on hospitals and on the Outpatient Department. They followed through on all the concrete development work. Basically it was a site group to make all observations of everything going on in the site. Any questions that came up they fired back cables. Then we would have to respond to them, it was that type of a thing. I played a role, because we didn't have assignments so to speak, in Lou's office. There were no titles given and what not. Somebody else would have said I was project manager, basically it was that kind of job. When I came to the office in 1964 I wanted to work on it because having met Lou, and talking with Lou and having been out there (Dacca), I knew a great deal about it, and some of the thinking on it. I knew it had a short duration, I think it was programmed for four years and two had already passed. So I only came here for two years. In any event, I played that kind of role in coordinating with the mechanical people and the electrical people and the office in Dacca and working with Lou trying to work with his schemes and get them developed enough so that we could talk about them. I started making visits out there with Lou so that we could work together.

——Would it be fair to ask you to characterize your working relationship with Lou on this subject?

Henry Wilcotts: My working relationship with Lou was good. I respected him a great deal and he respected me. Often times we could do something without talking. I was'nt a talker and there were those around him that loved to verbalize and they got on well. But I believed in doing a job—I was a worker and we were friends. I respect him as an architect and we were friends, that's the way we met and it stayed that way. Our trips together were a real knock out—I mean we fought, we argued, we said not, it shouldn't be this way. I would make a presentation, and he would say; no, I'm not going to do it that way. I mean right in the middle of a meeting, but we got on with it because we were after the same things. He wanted his buildings and I wanted him to have his buildings and it was that way. When I go out there now they always ask of him. They always ask when Lou's coming, because they respect him even those that didn't know him. And they say the work must be carried on. They say, this is the way the professor wanted it, this is what we should do.

——Speaking of the work that must be carried on, what is the role to date with them on the project?

Henry Wilcotts: The National Assembly was to be made ready for habitation and to take care of any loose details or things that were unclear. That's what we did, we saw through the completion of it, or we were seeing through its completion. There was a lot of interior work that had not been totally executed by design. The schemes were there, the sketches were there. Most of the things that we carried out. We knew what the thinking was on it so collectively with Dave, Rayhan (Rayhan Tanzal Larimer—a Turkish architect who worked in the office for a number of years) and myself we could pretty well work it out. The major change took place in the South Plaza as far as altering goes. Other alterations took place with the water tanks on the building. This was not planned and it was all going to be by mechanical means. They realized that the mechanical means was not in their best interest because there's so much failure and so tanks had to be placed on the building—this was such a big change. You can't see them, they are within the light towers on top. It was a difficult problem because of the foundations.

——You are also working on new buildings to be built there, aren't you?

Henry Wilcotts: Yes, Now the new buildings we are working on come from the master plan. One is a Hospitality Hall which was a place for the government to invite guests for small scale conferences, and a place for banquets. Originally what Lou wanted in there was a few state rooms for state guests like himself so that rather than going to a hotel, when invited by the government, he would come and stay here at this place. There was another building of similar nature. What came about in the planning of those, they were very close together as far as site is concerned, and it was a case of duplicating services which became uneconomical so we proposed to the department that we could combine the services. A central service would serve these two places but keep them separate. They accepted, but then in the course of its development it became one hall and one kitchen, and it takes care of that part of the site. It worked out and those drawings are almost completed. We are doing the working drawings here. They have their own community of architects, who are seeking work just like we're seeking work here, so in a sense it wouldn't be fair. However, we would like to be involved with anything that has to do with this site, even if no more than as consultants, just to talk about it and help guide them in that aspect.

David Polk

.....Lou Kahn was the first guy who put us on the track of searching for nature, trying to find out what things were and not just to make something look nice—regardless of what is was or what its central characteristic was.

It was in the early 1950s. I came to Penn in 1952, and Holmes had been there I think just two years at that time. School was just really beginning. Penn was just becoming a new school. It had been a Beaux-Arts school up until very close to that time. It was exciting, and a great environment for learning because of everybody there. There were a lot of young people there, Bob Geddes and George Qualls and Stasha Nowicki, who was a marvelous teacher and a great woman. There were some people from the old school, but there was a great deal of excitement, and Holmes had made the school that way. It still was at that time a school of design rather than a school of architecture. Lou came about two years later. He first came when we had a jury in my class, the end of our second year. When Lou came, we didn't know who he was because he was not famous at that time. It was before the Yale Art Gallery, so he was not known. The first art gallery was in about 1955, this was three years before. He might have just been beginning that building or that building came a few months later. The building was also somewhat of a mild revolutionary thing to us, I mean, the nature of the structure and the character of it was different from other buildings. When he came and started asking those questions about what the thing was, not what it looked like, but what it actually was, nobody had been discussing this. School was an exciting design school, but Lou really turned it upside down. The students who were really thinking about things, at that time, were absolutely astonished at what it meant, because it was a whole different way of looking at things. And he had a terrific influence mainly in the way one thought about things. He also brought along his own studies of form which were becoming. They involved things like the Adler and Devora houses when that stuff was beginning, and there was the Trenton Bath Houses, which were maybe a little bit later than that. Adler and Devora, I think, were at about that time, so the idea of the structural bay, the complete entity as a piece of space repeated became, of course, a tremendous influence on everybody. Some students could handle it well, though it became in the hands of others an absolute tyranny and to make that kind of a thing work in many ways, in different ways, was a struggle that I think Lou went through in his whole life. He was the first guy who put us on the track of searching for nature, trying to find out what things were and not just to make something look nice regardless of what it was or what its central characteristic was.

——You were actually in contact in school with him?

David Polk: He taught studio, and I took a studio project with him, which was one that Holmes sort of organized, a great thing of three groups of students doing a redeveoping of Manhattan Island—the whole middle belt in the middle of Manhattan. Lou was one of the critics and then there was also my thesis and that in both of those things his qualities as a teacher have just been astoundingly good. I think that that sort of upheaval in one's own mind that he caused was so powerful that it made everybody in the school want to work for him. We all went down to his office, I went myself immediately and was working at the time on the City Hall Tower, the thing that went staggering up and which came somewhat from his work on Yale. He worked with Anne Tyng a lot and she is the one actually you should talk to about that particular building. He was also thinking, at that time, of downtowan Market East and considering the idea of the center of town as a kind of enclave surrounded by a great garage of buildings that cars would drive into, and up above, you would have apartments and all kinds of other things. You can then transfer from your car to some other form of transportation to go into the center city, which would be mainly a kind of pedestrian thing which is a bit strange, in a way, because his own ideas, of course, have changed greatly over time. His thinking became much more modern. Modern in the sense that he began to dispense with all that old super block nonsense, the whole idea as downtown as a pedestrian enclave with all the cars under the periphery. You could make a nice piece of poetry about it, but he himself in his later urban work appeared more in favor of a kind of environment that incorporated cars and dealt with them in a more feasable way, not keeping them out. I worked for a few months and then was drafted into the army. When I came back to the office, at that time it seems to me that my first job was Rochester and maybe there was something going on in Greensboro as well. Lou said something that amused me at the time. He must have been about 63 and he said between the ages of 62 and 65 that he himself had really learned a lot in terms of how to make decisions, and, it is true that in that period of time the architecture looked quite different. I think one of the things that you see in his work more than in anyone else's is a continual kind of development, moving from one thing to the other, everything always building on the last thing, completely unlike a guy like Saarinen, for instance, whose work is a kind of a string of isolated experiments. Lou was always building one thing, the next thing coming out of something before. Yet, at the same time, there was that tremendous development. It was astonishing what happened between 55 and the completion of the first art gallery—and in the next 20 years it was amazing the work that was done in terms of his own development. It seems to me that when he came to the school as a teacher the work that had been done up through 1952, the White's Louse in Norristown, Janell house, the psychiatric hospital, those things were buildings that looked very much like other architects buildings, and they simply looked like they were just a little more thoughtfully done in certain ways. Somehow there was no real inkling as to what was suddenly going to happen two or three years later, and after that began it was an explosion, and the shape and form of things began to change at an incredible speed. Yet, at the same time, it was an absolutely evolving thing like a flower opening up at night or that sort of thing, and really, it amused me that he said how much he learned in two years between 65 and 67 and to see those different building like Vallyermo or Media which are places of religion, as Rochester, but they never went past the very beginning stages.

The Media plan was an amazing plan. It seemed sort of like a forerunner to things that came in India. Actually it must have been at the same time as that, because the brick work of India was the same as the brick work of Media. But the plans were becoming so rich and he was able to do so many things with it; it was no longer limited to the kind of repetitive thing that you found. So, in a way, I guess the Kimbel Museum is so incredibly good, because it happens that there the singular thing is so exactly right for what is already done. The world of his shapes and forms and space and his attitude toward space hadn't changed, but it just became so encompassing that it could produce these incredible forms. One of the things that I think, Frank, in the Media plan is the ramifications of order, you might say, or a building within the limits or order, my sense of what he meant by order being fundamentally seen or made manifest through respect for natural law, the nature of materials and for what you can do. I always felt that, for Lou structure came straight out of material, every once in a while he proposed some crazy things where he wanted to just turn things inside out for one thing or another, but mostly it came straight out of the sense of what a·material had inside it. So if that is the limitation, and it is a very strict one, it still produces no limit whatsoever on the variety of space and form that you can make. I mean there is one set of a few principles and this whole world emerges out of the thing.

Bryn Mawr was a building that I had worked. It is the only experience in Lou's office that drove me nuts. I mean I went straight out of my head. He had been working with Ann and she was developing a scheme based on the relationship of the octagon and smaller squares making a kind of matrixes. Lou and Ann had been growing a bit apart on this thing; he wanted to become much more formal, I mean, the man is fundamentally a classic European at heart, he doesn't want to have a building looking like this, and Ann was completely consumed with the geometry of these. I was on the other side of the office to work on Bryn Mawr sort of in competing schemes so he was caught in the middle, himself with Ann on one side, and me on the other side. The head of Bryn Mawr College was the client and I gathered that Ann and Lou had been working on it for some period of time before I started on it. There was a very difficult problem that we found because of the amount of square footage, the number of girls that had to be housed, and the limits of the site along the contours of the hill. I was having some difficulty in trying to develop a scheme and Lou was having a bit of difficulty too and so was Ann. We were all having the same problem in that regard, but it was really a case of him wanting a different kind of building than she was evolving, Lou was getting frustrated with time dragging out on the case. We weren't getting a scheme, we were going in opposite directions with it, so finally he said we are going to go have a meeting with Kathryn McBride every Monday morning until we get a scheme, which we did for four months. We had a charette every single weekend and every single week, and every Monday we went out at 9:30 or 10:00 to see Kathryn McBride and we always had two schemes. We never resolved the issue, the whole thing was an absolute horrendous period of time where it was like a sort of protracted nightmare that you could never resolve, where you were walking slowly through the wedge, you know you can't run when you're dreaming, everything is sort of in slow motion and I believe that in the end it was frustration as much as anything else that led to the sudden settling of the three squares placed on end as a solution to the problem. I think in a certain sense it is not really a solution to the problem. It is one case in which I think that although one can very much agree with a great house for these girls to live in a kind of lovely chateau, a kind of controlled place—in fact, those three central spaces don't work in that way. The living room simply doesn't work as a living room because you can't sit in it—it is impossible to sit in it. There was one time that the building was fantastic. It was during construction, before all the perimeter rooms were filled in and the light came down through. When the towers were built light coming in from up above and the rooms below were open and one could see through a series of spaces, a ring of spaces, back into the campus. Then you had the fantastic feeling of being very deep in a big building and still absolutely connected horizontally to the land around you, as well as being inside the middle of this thing with the light from above. If it had stayed that way it would have been a wonderful place, but as it was it didn't seem to work in that way. I always loved the way the rooms themselves actually evolved and that was one thing that came from Ann's work on the octagonal square. The working of the scheme was a frustrating adventure, because of the way of working on it.

——That was an attractive idea about living spaces on campus, what was Lou's position on it?

David Polk: He never seemed to be as concerned about that, I think he felt that a living space could work all right in an interior way, or at least he felt that when he had the three elements he had a scheme. Nothing else that we came up with seemed to satisfy him as an organism, as a thing, that he could take to Bryn Mawr and say this is the thing, this is it, this is what this animal is, and finally that seemed to overcome any misgiving that he had about the notion of the room, the living spaces, for instance. That's a case where it seems to me that the building, aside from its siting which is very wonderful—doesn't have an idea at its core which you believe is just fundamentally right like the way many of his other fine things do. That main characteristic seems to me to be missing. That's just the one building that I had an intimate experience with that I felt was really somehow not right—to me it just wasn't right.

——Did you work on Kimbel?

David Polk: Yes, I worked on the early stages of Kimbel and that is the best thing that Lou or any other modern architect that matters has done. It is so complete a thing and so perfectly right for what it is. It has also the timeless quality that his best buildings have, quality which makes you feel the kinship with Rome and the Middle ages. It gives someone the same gut feeling as looking at those buildings, and the quality seems to me rare in modern architecture. We had one particular charette, the final development, before the vaulted scheme, and it was one of those tremendous crashes to get the thing done. Vincent Rivera made the model. The amazing thing to me about his working on the project is his ruminating that he did that suddenly produced the idea. It did'nt come suddenly; but it seemed sudden to us, because we didn't have the idea-so he had been ruminating on it and thinking about it for some time. Even when he first brought in the furcated vault it wasn't clear to me at the time what it really meant. There was a solid concrete thing in the middle, sort of device like, a part that went up and over the vault and then there was the slot, then a piece of concrete sort of hanging in the middle. It was beginning to reflect light on the ceiling, but it was the metal reflector that really made the whole thing work. And that wasn't there yet so the potential of the scheme was not really clear to me in those early drawings but it obviously was to him. As soon as the thing became metal then the vault really became one room and that is a truly incredible piece of work. That thing in which everything is resolved, the question of artificial lighting, daylighting, control of daylighting, the making of space—in one stroke the whole thing is done. One section and that section is so deceptively simple you look at that section and you can't believe the building. I find it quite extraordinary. A lot of sections you look at and say look at that interesting section with high things and low things and you get into the building, the section is so unassuming and so deceptive and yet once you're in this building the section carries its meaning with it. I always felt the charcoal sketches gave a much better feeling of that building than the actual drawings. It's amazing too, because I find it incredibly rich as a whole environment when you're there. The only criticism I heard by people is that they think it is too simple, but I just don't think it is at all. It has that amazing quality of being very simple and at the same time being very rich. It's truly incredible. The building started out enormous and got relatively small in the end, it covered the whole site and had several courts in the original scheme, there was a building in front and a building behind.

Going back to the Media Convent, there is one point that I think ought to be made about Lou and that is his generosity. When we were talking about generosity with students, he can be of course ferociously demanding and demand impossible performance sometimes and you would say, "I hate that man, he wants things that are impossible." However, a man as complex as that has an enormous range of temperament. But he was so fundamentally generous and basically, every idea that was suggested by anyone was considered. And you never had the feeling that if you had been thinking about something that it wouldn't get absolute full consideration. He completely had confidence enough to accept anything from anybody at all. Cab drivers would give him ideas because he was always talking to cab drivers.

——He would get ideas from street corners where other people would say. How can you get an idea from someone like that?

David Polk: I found that to have that generosity was one of the wonderful things about working for him, because you really felt that you were working on those buildings with him not just as a tool. He was obviously the best architect in the house. I remember when he originally gave me on the Media Convent, a little shceme he wrote down in his sketchbook of some notions about how the Convent should be. He had early notions of this kind of tower that got smaller as it went up and it eventually became a sort of bell tower and the bottom had a big place of welcoming rooms where visitors to the Monastary would come and then there was a place of meeting of Monastary and Convent and outside world. That same idea was also a part of the Vallyermo. He had an idea of a long thin shceme with the tower attached to the church and that in turn connected to the refectory and convent cells further down. He wasn't too much aware of the site when working on the original schemes, and when I went to look at the site and found woods in relation to a clearing to be a certain way and proposed the idea of cells sort of related to the woods in a kind of inter-edge to the woods and making a place within which the other things could sit. That was a contribution which I felt I had actually made in terms of suggestion, because he hadn't been considering the site so it was changed to what he had put down as an original sketch. The design was different, the ideas of the towers had always been a part of the original scheme, but he made it so that you felt that your ideas were also worthly of consideration. That was one of the great things I learned from his besides the kind of most fundamental things that architecture was really about. It wasn't a question. It wasn't a design profession. It was in fact something quite different that had to do with something much more fundamental in terms of the nature of man-expressing characteristics of people, humanity and that really set him apart. But this other thing, I think, did too, and contrast particularly to all this ego-trip stuff that you see in architecture now. Everyone concerned with their own creation and theories being built in support of one's own ideas whereas you felt he was interested in something altogether different. He was kind of like an agent in the world trying to find out what the world was about, and trying to build in harmony with things and with natural phenomena and with man. Although he had quite a strong sense of himself, it was not ego in the sense ego is now. That also of course made you love him very much. You felt important there and were doing things that meant something.

Gary W. Moye

Some General Background on the Hill Central Middle School

Hill Central Middle School was originally only one building of a larger planning effort for the Hill Central area. The Hill Central area was a 21-acre site bounded by columbus and Howard Avenues and intersected by Washington Avenue. The total program initially established by the city for this area called for: a Boy's Club, a K-4 School, a 5-8 School (the Middle School), the playgrounds for the two schools, and 400 living units.

When I took over the job in the spring of 1969, the project had had a checkered past. I never knew the exact details of all that had happened. I think that there was a fair amount of animosity on the neighborhood's pat because Lou was selected without their participation. All the projects were a combined result of the neighborhood's newly realized political strength and the city's past neglect (New Haven over the years had spent a lot of money on building projects but none, or very little, that were of consequence for low income or minority neighborhoods.). Lou was originally commissioned by the redevelopment authority to do the housing as well as the school. He had many problems and disagreements with that agnecy—most of them conceptual differences..i.e.. The total number of units feasible, not wanting to build towers for the elderly which he termed "vertical graveyards," the methods for dealing with the community, etc. The neighborhood on the other hand mistrusted Lou because they felt he was the city's boy. As a consequence of these difficulties and others Lou gradually disengaged himself from the work. We eventually lost on the housing was tabled.

When I was given responsibility for the school in the spring of 1969 I took it on with the understanding that all previous work would be scrapped and that we start anew. I worked on and off on this project for the next five years. This duration of time was a direct result of actions (or lack of them) on the past of the city and the School Board. During this period we never missed a deadline or gailed to fulfill a commitment. The project was out for bids in the spring of 1974 when Lou suddlenly died. It came in over the budget. Several of us in the office formed David Wisdom and Associates and made a proposal for the continuation of architectural services and included items and means for meeting the budget. I believe it was a combination of factors other than the two obvious ones that resulted in the city terminating our services, cutting the program drastically, and giving it to a local architect to design. During the five years the neighborhood had lost its political focus and therefore its effectiveness; the main proponents of the "Community School" concept had all been promoted to other areas or had left the New Haven School system; and a new city administration was interested in its own immediate problems and hidden political agenda.

An unfortunate ending. It was disappointing not to see the project become a building, but more importantly I believe the City of New Haven and the Hill Central area lost a good building with important programmatic implications for both its educational and community life.

Neil Welliver

.....Lou Kahn was at that time really pushing against the tide. The tide was not at all in the direction of art in architecture but in the direction of professionalism.

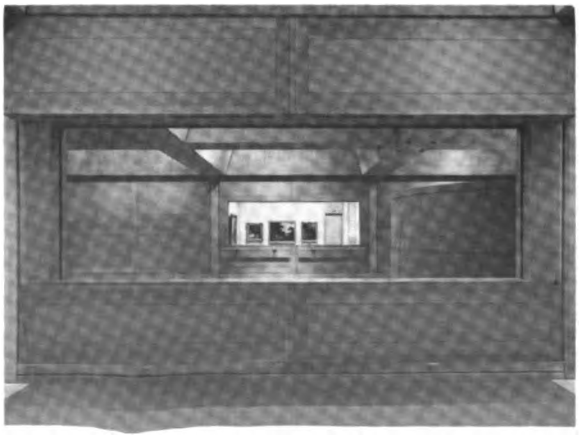
——When did you first meet him?

Neil Welliver: I don't know the date exactly, but when I was a student at Yale in the 1950's he was teaching there. A lot of the art students knew him. He hung out at a sort of cafe, called the Waldorf Cafe, and he would have a table there and a lot of students would gather around and he would talk. Some of them would interject at times but Lou talked most of the time. He encouraged people to talk and have a discussion going. At that time, I was very involved in reading Kandinsky's, ***Point in Line to Claim*** and Paul Klee's ***Pedagogical Sketch Book,*** and, really, Bauhaus people and Lou Kahn's talk sounded very much like the ***Pedagogical Sketch Book.***

It was all about forced, and it didn't make much sense to me in any concrete way; whereas, if you were talking to Albers about color, he would talk about it in a very direct way like how you can approach certain problems and deal with them and so on, but Lou's talk was very mysterious and obscure in some ways, as Klee's, ***Pedagogical Sketch Book*** is. What became clear to me later—and I spent a good many evenings when he was around—what he was really talking about is what for me now is that which can't be said about art. And he was trying in some curious way to find the needs through which he could express ideas which I think now can't be stated at all—absolutely ineffable stuff. Not talking so much about function at all in those days but much more about form. The cliches that were around then were all "form follows function" idas, and that was absolutely concrete. George Howe was there and other people that were really schooled in that kind of Miesian dialectic, the rational style of dialectic. Lou was clearly not going to talk that way—he was after something else. It was mysterious to me; why do things look the way they do? what makes it? what is light about? what is light? and that sort of thing. They were unbelievable, circuitous conversations that he was carrying out.

——Circuitous by its own nature or because of him?

Neil Welliver: No, I think circuitous because of him and the nature of that which he was discussing which I still think is absolutely ineffable stuff. If you paint all your life and you learn a great deal about painting and the history of art and everything, the critical part of it can't be said, you can't discuss it with anyone. You know it. You know other people that know it. You know very well that they know it, when you see their work, but it can't be verbalized. And I think it was in that area that Lou, there were marvelous meandering conversations with kind of wild references to nature and the organic processes and that kind of thing, but I remember as a young student they were really strange thoughts that he had.



Center for British Art and Studies, Yale University.

——Had he built anything by this time, that you know of?

Neil Welliver: The Yale Art Gallery was going then. He was starting it, and you used to see him across the street like a New York spectator looking at a construction site; and he would stand there a long time, maybe an hour. You could find him walking down the street and looking at it and stopping and just looking across the street to see that it's under construction and then walking around it and so on, looking at it the way one looks at a painting when you're working on it. It certainly wasn't anything he had turned over to a contractor at that point; he was involved in it from the ground up. I don't know whether the building was moderated in light of what was going on. I would guess it probably was—certainly his ideas must have been in flux or he wouldn't have been looking at the building. He would have let somebody put it up, according to the drawings. That is a nice building. I still like that building; it's a good gallery; it's a nice place to look at pictures. I remember when I first saw those concrete tetrahedrons in the ceiling, it seemed to me to be very impressive and remarkable how quickly they disappeared. It is a great building for looking at pictures.

——Have you seen Melon?

Neil Welliver: Yes, I have seen Melon, for reasons that I couldn't make a case with, I prefer the other building to look at pictures in. I prefer it infinitely over the Melon Building. The Mellon Building is nicely detailed—there is something like an English gallery about it, although it is really not that, but there is some flavor about it that Lou was after. I object to all that commercial stuff about the Mellon Gallery, I know one shouldn't, and I understand it was related to the tax base in that city and that sort of thing but I somehow object to that because naturally those spaces are filled with all of the stuff that sort of relates in some obscure way to the art world, like the restaurants and supplies and books, it's like underneath there it sort of became like the Met's Bookstore or something, I don't like it very much.

——Did you meet him in Philadelphia after New Haven?

Neil Welliver: Yes, I met him in Philadelphia. I was never close to Lou but we were friends. I certainly liked his work and was interested in it as much as anything that I saw around. I used to sit in on his juries a lot. He used to come up to me, and say, "How about being on a jury today?" Or, after it started he would come and say, "Come and sit in." and I would sit in on a number of his juries along with Bob Engman who sat a lot more.

——Were they mysterious?

Neil Welliver: No, by that time Lou had become such a figure that although he was certainly a very generous guy and ran those things with impeccable manners and gave people a lot of lattitude, somehow his presence established the parameters of the discussion. There were a lot of foreign students there who had come to Lou from publications and so on and I don't think they had a hell of an idea of what he was about. At that time he was discussing more specifically the buildings at Yale and how they went together and what they were and how they would work and that sort of thing, but I found that his presence at that point, in terms of my interest, had kind of put a damper on things and had established a certain framework within which the discussions were held. It was Lou urging and trying to get people to discuss things that lay outside of the function of the building; what's architecture about? why do we do it? I remember once, in some context there was an article about designing with computers, absolute modern stuff, buildings made with shelf material and they were going to do it with computers, and I asked him what he thought of it. He said it was fine for people with no talent. Lou took a dim view of that.

I'll tell you one very funny anecdote about Lou Kahn, I was living in Philadelphia, and I had a van and I went to LaTerrase to eat. Lou was there. He said, "Come and sit down with me," So I sat down, and we had dinner and we were talking and he said, "Oh my God, I have to make a plane," and I said, "Well, that's easy because I have my van here," he said, "Oh good." He had a bag and a couple of brief cases, and I said, "Relax, I'll take you to the airport and we'll make it." As it turned out we got to the airport in a hurry—we were talking about architects and their relationship to painting and sculpture. And I said to Lou, "You're not interested in that at all because there is none in any of your buildings." He told me he had a piece by Stephanie Scuris and two or three other things. I said you fellows think you can do it all, the whole thing, and Lou denied that and said it was not true—we don't think we can do it all. I said, "Well, you are doing it all." he said well architecture is really sculpture and in effect—he was saying I can do it all. I should have let it go at that, but I was bugging him a little bit and he was at least moderately annoyed at the position he was taking. I never saw Lou get sore about anything. He was slightly angry and he said I was missing the whole point. I said, "Don't think I'm missing your point," So we were at the airport then and it turned out that we got there quite fast and we had a little bit of time and the argument got quite heated. I have never seen that side of Lou but he was quite passionate and the more we got into it the more passionate I got and the more passionate Lou got, and he missed his plane. He said, "See what's happened? How I missed my plane." I said ok we'll go in, I think he was going to Chicago so he could get another flight, and he got another flight which was an hour away and it was a little better flight. The argument continued and he almost missed the next plane, we just got carried away talking.

——What was so important about it?

Neil Welliver: I think what was important about it was, his not recognizing that there are other artists,. And God knows, if there is anything in the world that I don't believe in, it is forced collaboration, but Lou was a guy that you would expect to naturally do that, but he hadn't, and he didn't, and he ultimately came around to where he said yes he had done very little of it. And then he made a case for not doing it, and the case was in effect that I can do it all myself with the materials and so on. I think that he never thought of the fact that he hadn't used very much, he was certainly interested in painting and drawing.

——Have you seen any of his painting and drawings?

Neil Welliver: Sure, he was a very gifted guy; he was also a pianist, he was a disciplined guy. You know what the irony of this whole thing is? I was in Penn Station the night Lou Kahn died there, at the same time, They said Lou died at Penn Station sometime during the evening of that day and I had been in New York and was on my way to Philadelphia, and in fact, I got the same train that Lou was to have gotten. I've always felt a curious kind of guilt about it, because if I had gone to the men's room I probably would have seen Lou and could have tried to give him my help, (New York people don't try hard): I was there at that very time.

——What was he doing when he was talking all the time, thinking out loud sort of?

Neil Welliver: I really think that somehow in retrospect that Lou was at that time really pushing against the tide. The tide was not at all in the direction of art in architecture but in the direction of professionalism. I think Lou had a really kind of tenacious grip on the idea of being an artist, and it was like a way of clarifying it in his own mind by saying it and letting people respond to it—saying it directly and letting people respond to it. It wasn't baloney you hear about fake wild mysticism which artists are prone to. It was none of that and it was very direct, somewhat innocent kind of talk, kind of ideas that one develops when you know there is an area that you can't verbalize with yourself—it was no linear. It was like Lou trying to make linear that which is not linear and is what it was about, but that relates back to the earlier part of the conversation.

He was a very generous guy, I one time said to him, "Why the hell are you on the city's Arts Council?" they were canned by the mayor. Lou said to me that he can't quit because he has no grace. Lou was on the Hearts commission, maybe the head of it, and the mayor came along and fired Ian Mcharg and fired Bob Engman and they all were but Lou wanted to keep on because he would lose his prestige. We were talking about that and I said I would think that you would have left and Lou said he didn't know how to do it.

He had the school all to himself, I mean he had that class and it was separate from the architecture school.

——Did you have much dealings with him on a school level?

Neil Welliver: No, because neither Lou nor I did those things. He would go once in a while. You know a curious thing about Lou—I'll tell you an interesting thing about him and the school—that became apparent to me right away. He didn't want the thing and neither do I. A lot of people would go to the meetings to really clearly establish themselves in some position or get on some track, and Lou didn't want anything. He was always very moderate at the meetings. Every once in a while I would get very angry afterwards about something that had gone on that he talked to me about. But Lou had no pitch, no nothing expect that he wanted high art, and toward the end he was just fundamentally ignored and that is why he sort of stayed with his own people in the Furness Building. No one was listening to him there except a few of us who felt basically the same way, and you could see that was what happened—that he was sort of drawn back. You know, there are a couple of ideas about school, one is if you have a good curriculum, good classes, the school goes on and on and on and then people leave. At that point, I think that was the sort of position being taken in the school. They were building a good program with good classes and a real range of subjects and they would come out with architects. With Lou Kahn the problem was immaterial, it was what a person has to say, which was mainly Lou in that case, and I certainly hold much, much more with his position than I do with the other. If you have a good person there that was doing that stuff, seriously those ideas those thoughts, and feelings would spread and are absorbed by us. Well that's the way he was I guess if you picked it up, you picked it up. I think a lot of them thought what Lou was saying was as concrete as some structural principle, but in fact, it was not, it really was about the way one lives. The important thing to know about Lou Kahn that certain students didn't figure out, was a wonderful thing that Albers said to me in an interview. He said, "if you want to be like me, then be like yourself," and that is what Lou was saying to them. But a lot of them wanted to be like him by trying to be like him.

Louis I. Kahn Opened the Mind's Door

Kazumi Kawasaki (lecturer, University of Pennsylvania)

Lou Kahn was not an architect who produced buildings but an artist who made art of the highest order in the tradition of Michelangelo or Hokusai.

His way of working had not much to do with current practice of architecture where the fee governs time spent on design and working drawings. He was thoroughly unprofessional in this regard at a time when architecture was increasingly dominated by professionalism. Because of this he received much criticism, but to those that worked for him it was true apprenticeship, such as may have been in the ateliers of a Renaissance master. It was therefore difficult to justify being there unless one were committed.

In working, the process of refining a project took energy, tenacity, and seemed endless. Every project was long years of constant struggle, assembling and destroying over and over-the slightest lack of resolution in a detail would scuttle a design which may have been in the works for two years. One had to live with it— it was not something that got taken care of smartly. But rather, it was more like trying to come up with a nectar after the grapes had been all pressed out. He sought a level at which materials, structure, light, and spaces came together to make a whole which is not just resolution but a transcendence into a unity not really measurable. The Pantheon's magic is made with available elements, but who can say why the whole thing strikes us so profoundly? As he has said, "order is."

It is the same with his writings and sayings. The thread through them all is an effort to understand the nature of things— man and his society, his "institutions." These are constantly modified, refined, built on, reaching for clarity, but never complete. This is the source of the "What" rather than the "how" which is the keystone of his teaching and his own work. This is what prompts him to tell his clients that instead of just having a theatre, they should have a complex of related schools to support it. The idea that a "Citadel of Institutions" be built to compliment the legislative complex at Dacca comes from the same source. In his Masters Class drawings and models are presented at a very small scale, just enough to explain the idea, the What.

In the end he was a man of influence in what he was and did. What he said is his way of coming to grips with what is around us in a very fundamental way, with simple words put together compactly. His language was unusual, somewhat poetic, somewhat like a parable, and required concentration to understand. This led some to observe that he was mystical, abstruse and even sophistic. But inspite of this he was, and is, universally appreciated, and attracted students from everywhere, proof that his philosophy and work cut across cultural boundaries. What was the appeal?

Architects in general are problem solvers and so tend to think reactively— a problem has to be presented first. But he showed it was not enough to deal just with isolated situations, and that the starting point was somewhere more inclusive and fundamental to where we are and where we are going. He pointed to a beginning which was more universal— "the nature of things." And this emphasis on basic understanding, rather than yet another stylistic offering, made it possible for students to share in it and to build from it. Hence the wide appeal.

One such example is in the field of city planning. Much of his early studies and projects took place in Philadelphia, and while many of these projects received much attention, none of it bore fruit, because planning requiring major structural changes has to have parallel political leverage. Richard Weinstein, an architect, and colleagues under Mayor Lindsay's administration in New York City put together the Lower Manhattan Project (1968-1973) that encourages growth while preserving the over-all form and existing advantages of the area by legislating basic principles into the city's zoning ordinance. Once a student of Khan's at the University of Pennsylvania, Weinstein stresses that the guiding hand in this project was Kahn's philosophy of placing the "What" before the "how" in coming to terms with a problem. Hence the project is focused on what the area ought to be, rather than how it should be designed. In idea it is rather like the American Constitution which protects the fundamental rules of social compact while leaving the particulars to changing times. This immutability is what Kahn sought.

Today, after almost ten years, Kahn's influence is spotty. Because of his generous nature, his thoughts and realizations were constantly shared with a wide range of people, and, as with his contemporary Joseph Albers in painting, many of his disciples teach and practice in many parts of the world. Judging by the number of posthumous awards for his buildings and by the frequency of visitors to them, his works are still appreciated by the architectural community. It is also the artists, who are more immediate in their reaction to works of art, that hold him in high regard. Neil Welliver, one of the foremost American landscape painters, has said; "Lou Kahn was an artist first, then an architect, and what he was going after is ineffable."

But it is also true today that seductive fashions in architecture have the attention of the younger generation so that Khan's influence appears to be losing ground. It is the quick fix of stylistic jargon that seems to dominate in many of the schools and even in the profession, leaving to the wayside the arduous marathon that addresses the important questions. It is likely, however, that when the fashions have run their course and it becomes time to re-discover a beginning, Lou Kahn will still be there.

In the end it is not the teachings nor the examples of work he set, but the idea that those who follow must also come to terms with what is to be done. That is the greatest lesson of all. If Le Corbusier "freed the forms," then Lou Kahn opened the mind's door.

ルイス・カーンの経歴

1901	2月20日エストニア（現在ソ連領）のサーレマ島に生れる．
1905	家族とともにアメリカ合衆国へ移住．
1915	市民権を得る．
1916−20	素描，彫刻，模型を学ぶために，絵画クラブフライシャー記念美術学校，公立工芸学校に在籍．
1919−20	高校生の絵画で最優秀作品に選ばれ，ペンシルヴェニア美術協会賞を受賞．
1920−24	ペンシルヴェニア大学，美術学科に在学．
1921	ホフマン，ヘナン設計事務所（ドラフトマン）．
1922	ヘヴィット・アンド・アシュ設計事務所（ドラフトマン）．
1923−24	ペンシルヴェニア大学でティーチング・アシスタントになる．
1924	建築学士号を受ける．
1924−27	・ジョン・モリター設計事務所．
	・建国150年祭の建築設計を担当するチーフ・デザイナー．(1925−26)
	・都市計画の研究と自治体の建物をデザイン．
1927−28	ウィリアム・H・リー設計事務所．
1928−29	ヨーロッパを旅行．ハウジングの研究．
1929−30	・ペンシルヴェニアでヨーロッパ旅行中のドローイング展．
	・ポール・P・クレット設計事務所．
1930	8月19日，エスター・V・イスラエリと結婚．
1930−32	ザントジンガー　ボリー・メダリー設計事務所．
1932−33	失業中の30人の建築家と技術者で，建築リサーチ・グループを組織して指導し，フィラデルフィアの集合住宅の研究・計画，都市計画やスラム・クリアランスの研究，新工法の検討などを手がける．
1933	ペンシルヴェニア美術アカデイで素描と絵画展．
1933−35	労働促進機構に委託されてハウジング及び都市計画委員会のチーム主任となる．
1935	アメリカ建築家協会員となる．独立して活動を始める．
1935−37	アルフレッド・カストナー設計事務所．
1937	フィラデルフィア住宅公社の顧問建築家．
1939	・アメリカ合衆国住宅公社の顧問建築家．
	・ニューヨーク近代美術館で住宅とハウジング展．
1940	3月30日，長女，スー・アン誕生．
1941−42	ジョージ・ハウスと共同事務所を開設．
1942−43	ジョージ・ハウ，オスカー・ストロノフと共同事務所を開設．
1943−48	オスカー・ストロノフと共同事務所を開設．
1946−52	フィラデルフィア都市計画委員会の顧問建築家．
1947−52	イェール大学建築デザイン批評主任となる．
1948−57	イェール大学建築科教授．
1950	技術者・建築家の世界会議に代表としてイスラエル政府に招待される．
1950−51	ローマ駐在のアメリカ・アカデミイ建築家となる．イタリー，ギリシャ，エジプトを旅行．
1951−54	フィラデルフィア再開発公社の顧問建築家．
1953	教育に於ける功績によってアメリカ建築家協会特別会員となる．
1956	MIT建築学科のアルバート・F・ベミス記念教授．
1957−74	ペンシルヴェニア大学建築科教授．
1959	CIAM第10回会議で閉会の辞をのべる．
1960	・国立文芸協会アーノルド・ブルンナー賞受賞．
	・イェール，ハーヴァード，カリフォルニア，ヒューストン，ノース・キャロライナ，トウールンの各大学で講師を勤める．
	・プリンストン大学の特別研究員．
	・南カリホルニア支部AIA賞表彰式でゲスト講演．
	・日本政府の招きで東京における世界デザイン会議に出席．
1961	・フィラデルフィア都市計画委員会の顧問建築家．
	・都市デザインをより広い立場から研究する目的で，美術における研究をするためにグラハム財団から奨学金を得る．
	・ペン・センターの開発プロジェクト．
1962	・3月14日，RIBAの年討論会に出席．
	・建築における業績でフィラデルフィア美術連盟のメダルを受賞．
1963	ニューヨーク近代美術館でリチャーズ医学研究所計画展．
1964	・国立文芸協会会員．
	・ミラノ工芸大学より名誉博士号．
	・ノース・カロライナ・デザイン学校より人文科学名誉博士号．
	・フランクリン財団よりフランク・P・ブラウン・メダル受賞．
1965	・ラヨラ美術館においてルイス・カーン作品展．
	・デンマーク建築家協会より栄誉メダル受賞．
	・イェール大学で美術博士．
1966	・ペンシルヴェニア大学ポール・P・クレット記念教授．
	・王立スウェーデン美術協会名誉会員．
	・ニューヨーク近代美術館で回顧展．
1967	・ラ・サラ大学の名誉法学博士．
1968	・ボストンのアメリカ芸術・科学アカデミイの特別研究員．
	・フィラデルフィア市芸術委員会の特別会員．
	・ベニス会議場計画案展．
1969	・コネティカット大学より芸術の貢献に対してシルバー・メダル受賞．
	・AIAフィラデルフィア支部よりゴールド・メダル受賞．
	・スイス工科大学でルイス・カーン展．この後引き続きデルフ，ステュットガルト，ベニス，パルマ，ブラッセル，パリ，インスブルックとナポリを巡回．
1970	・AIAニューヨーク支部からゴールド・メタル受賞．
	・ロンドン王立芸術協会特別会員．
	・AIA特別会員．
	・バート単科大学の芸術博士．
1971	・公共的奉仕に対してフィラデルフィア書籍賞受賞．
	・AIAゴールド・メダル受賞．
	・ペンシルヴェニア大学で美術博士，および名誉教授．
	・フランクリン協会特別会員．
1972	・RIBAロイヤル・ゴールド・メダル受賞．
	・アイルランド王立建築家協会会員．
1973	・アメリカ文芸アカデミィ会員．
	・国立文芸アカデミイ・ゴールド・メダル受賞．
1974	・3月17日7時30分ペンシルヴェニア駅で心臓発作により死去．アーメダバッドからの帰途であった．
	・死後，コロンビア大学人文学博士．
1978	ペンシルヴェニア美術アカデミィで，ルイス・カーン・ドローイング展，以後アメリカ合衆国を巡回．

PERSONAL HISTORY OF LOUIS ISADORE KAHN

1901	February 20, born in Island of Saarama, Estonia (now U.S.S.R.)
1905	Emigrated with family to U.S.A.
1912-20	Central High School and Pennsylvania Academy of Fine Arts, Philadelphia
1915	Naturalized citizen
1916-20	Graphic Sketch Club, Fleisher Memorial Art School and Public Industrial Art School
1920-24	School of Fine Arts, University of Pennsylvania
1923-24	Teaching Assistant, University of Pennsylvania, Philadelphia
1924	Bachelor of Architecture Degree
1924-27	Senior Daftsman, John Molitor, City Architect, Philadelphia
1927-28	Draftsman, William H. Lee, Achitect, Philadelphia
1928-29	Travel in Europe; Housing Studies
1929-30	Designer, Paul P. Cret, Architect, Philadelphia
1930	August 19, married Esther Virginia Israeli
1930-32	Designer, Zantzinger, Borie and Medary Architects, Philadelphia
1932-33	Organizer and Director of Architectural Research Group
1933-35	Squad Head in Charge of Housing Studies, City Planning Commission
1935	Registered American Institute of Architects; began Independent Practice
1935-37	Assistant Principle Architect, Alfred Kastner and Partner, Architects
1937	Consultant Architect, Philadelphia Housing Authority, Philadelphia
1939	Consultant Architect, United States Housing Authority
1941-42	Associated with George Howe, Architect
1942-43	Assoicated with George Howe and Oscar Stonorov, Architects
1943-48	Associated with Oscar Stonorov, Architect, Philadelphia
1946-52	Consultant Architect, Philadelphia City Planning Commission, Philadelphia
1947-52	Chief Critic of Architectural Design, Yale University, New Haven
1950-51	Resident Architect, American Academy Rome, Italy
1951-54	Consultant Architect, Philadelphia Redevelopment Authority
1953	Fellow, cited for education, AIA
1956	Albert Farwell Benis Prof. of Archiecture and Planning, Massachusetts Institute of Technology
1957-74	Prof. of Architecture, University of Pennsylvania
1959	Closing remarks, CIAM Tenth Congress Otterlo, Holland
1960	Arnold Brunner Prize, National Institute of Arts and Letters
	Lecturer at Yale, Harvard, California, Houston, North Carolina, and Tulane Universities
	Fellow, Princeton University
	Participant in World Design Conference Tokyo,
1961	Consultant Architect, Philadelphia City Planning Commission, Philadelphia
	Fellowship from Graham Foundation for Advanced Studies in Fine Arts
1962	Annual Discourse to RIBA, London
	Philadelphia Art Alliance Medal for Architevement in Architecture, Philadelphia
1963	Single Building Exhibition, Richards Medical Towers Project, Museum of Modern Art, New York
1964	Member, National Institute of Arts and Letters
	Gold Medal of Archievement, Directors Club of Philadelphia
	Honorary Doctorate, Polytechnic Institute of Milan
	Honorary Doctorate of Humanities,

	North Carolina School of Design, University of North Carolina
	Frank P. Brown Medal, Franklin Institute, Philadelphia
1965	Exhibition, The Works of Louis I. Kahn La Jolla Museum of Art, La Jolla
	Medal of Honor, Danish Architectural Association
	Doctor of Fine Arts, Yale University
1966	Paul Philippe Cret Chair in Architecture University of Pennsylvania
	Annual Award, Philadelphia Sketch Club, Philadelphia
	Member, Royal Swedish Academy of Fine Arts
	One-man retrospective exhibition, Museum of Modern Art, New York
1967	Honorary Doctor of Laws, La Salle College, Philadelphia
	Honorary Member, College of Architects, Peru
1968	Fellow, American Academy of Arts and Sciences, Boston
	Honorary Doctorate of Fine Arts, Maryland Institute College of Art
	Faculty Member, City of Philadelphia Art Commission, Philadelphia
	Single Building Exhibition, Palace of Congress Project, Venice
1969	International Silver Medal for Distinguished Contribution to the Arts, University of Connecticut, Storrs
	Centennial Gold Medal, Philadelphia Chapter, AIA
	Exhibition, Louis I. Kahn, Swiss Federal Institute of Technology, Zurich; since then this exhibition haa been shown in Delft, Stuttgart, Venice, Parma, Brussels, Paris, Vienna, Innsbuck and Naples
1970	Gold Medal of Honor, New York Chapter, AIA
	Fellow, Royal Society of Arts, London
	Fellow, AIA
	Doctor of Arts, Bard College, Annandale-on-Hudson
1971	Philadelphia Book Award for outstanding public services, Philadelphia
	Gold Medal, AIA
	Gold Plate Award, American Academy of Archievement
	Doctor of Fine Arts and Prof. Emeritus University of Pennsylvania
	Fellow, Franklin Institute, Philadelphia
1972	Creative Arts Medal in Architecture, Brandeis University, Waltham Mass.
	Royal Gold Medal for Architecture, RIBA, London
	Member, Royal Institute of Architects, Ireland
	Doctor of Laws, Tulane University
1973	Member, American Academy of Arts and Letters
1974	March 17, Sunday, 7:30 p.m. died of heart attack in Pennsylvania Railway Station, New York
	Doctor of Human Letters (Posthumous) Columbia University

WORKS AND PROJECTS

1920-24	Entrance, United States Veterans Hospital., Philadelphia
	Shopping Center, United States Army Post, Philadelphia
1924-26	Buildings for the Sesqui-Centennial Exhibition, Philadelphia
1926-27	Municipal Building, Philadelphia
	City Planning Studies for Philadelphia
1929-30	Buildings for the 1933 Chicago World's Fair
1930-32	Department of Justice Building, Washington, D.C.
1933	Slum Block Reclamation, Philadelphia
1933-35	Housing Studies for the Philadelphia Planning Commission
1935-39	Ahavath Israel Synagogue, Philadelphia
	Homesteads Development, New Jersey
1939	Rational City (exhibition project)
1940	Jesse Oser House, Pennsylvania
1941-42	Pine Ford Housing, Meddletown, Pennsylvania
1941-43	Carver Court Housing, Coatesville, Pennsylvania
1942	Pennypack Housing, Philadelphia
	Stanton Road Housing, Washington, D.C.
1943	Lincoln Road Housing, Coatesville, Pennsylvania
	Lily Ponds Housing, Washington, D.C.
	Willow Run Housing, Detroit
	194X Hotel, Philadelphia
1944	Pennypack Buildings, Philadelphia
1944-45	Health Clinic Extension and Alterations, Philadelphia
1944-46	Psychiatric Hospital, Philadelphia
1945-49	Philip Roche House, Pennsylvania
1946-54	Mill Creek Redevelopment, Philadelphia
1947	Offices and Cafetria, Container Corporation of America, Philadelphia
1947-48	Plan for the Midtown City Center, Philadelphia
1947-49	Winslow Tompkins House, Philadelphia
1948	Jefferson Memorial, St. Louis
	Radbill Oil Company Office Interiors, Philadelphia
1948-49	Morton Weiss House, Pennsylvania
1949	Coward Glass Front Shoe Store, Philadelphia
	Samuel Genel House, Pennsylvania
1949-50	Pincus Therapy Building, Psychiatric Hospital, Philadelphia
1950	St. Luke's Hospital Alterations, Philadelphia
	Jacob Sherman House, Pennsylvania
1950-53	Radbill Psychiatric Hospital, Philadelphia
	Temple and Poplar Public Housing, Philadelphia
1951-53	Yale University Art Gallery, New Haven
1952-53	Midtown-Penn Center, Philadelphia
1952-57	City Tower Municipal Building, Philadelphia
1952-62	Mill Creek Public Housing, Philadelphia
1953	Ralph Roberts House, Philadelphia
1954	Adath Jeshurun Synagogue, Pennsylvania
	Weber de Vore House, Pennsylvania
	Francis Adler House, Philadelphia
1954-56	Medical Service Building, Philadelphia
1954-59	Bath House, and Master Plan, Jewish Community Center, New Jersey
1955-57	Martin Research Institute, Maryland
1956	Library, Washington University, St. Louis
1956-57	Midtown City Center Forum, Philadelphia
	Enrico Fermi Memorial, Chicago
1957-59	Irving Shaw House (additions and alteration) Philadelphia
1957-61	Fred Clever House, Pennsylvania
1957-64	Richards Medical Research Building, University of Pennsylvania, Philadelphia
1958	Lawrence Morris House, New York
1958-61	Tribune Review Building, Pennsylvania
1959	Robert Fleisher House, Pennsylvania
	Morton Goldenberg House, Pennsylvania
1959-61	Esherick House, Pennsylvania
	Bernard Shapiro House, Pennsylvania
	United States Consulate, Angola
1959-62	Mill Creek Community Center, Philadelphia
1959-65	Salk Institute - Laboratory Buildings, California
1959-67	Unitarian Church and School Building, New York
1960	Norman Fisher House, Philadelphia
	Municipal Building, Pennsylvania
1960-61	Franklin D. Roosevelt Memoiral, Washington, D.C.
1960-65	Erdman Hall Dormitories, Bryn Mawr College, Pennsylvania
1961	Thames Barge, London, for the American Wind Symphony Orchestra, Pittsburgh
	Carborundum Co. Warehouse and Sales Office, New York
	General Motors Exhibition Building for the 1964 World's Fair, New York
	Plymouth Swim Club Building, Pennsylvania
	Chemistry Building, University of Virginia, Charlottesville
	Shapero Hall of Pharmacy, Wayne State University, Detroit
1961-62	Mid-town/Market Street East Development, Philadelphia
1961-64	Levy Memorial Playground, New York
1961-65	Fine Arts Center, Indiana
1961-70	Mikveh Israel Synagogue, Philadelphia
1962-74	Sher-e-Banglanagar: New Capital of Bangladesh, Dacca; Citadel of Assembly; National Assembly; Prayer Hall; Hostels; Ayub Hospital
1963-74	Indian Institute of Management, Ahmedabad, India
1963	President's Estate, Islamabad, Pakistan
1963-64	Master Plan for the Gandhinagar Capital City, Gujarat, India
1964-67	Philadelphia College of Art
	Interama/Pan American Center, Miami
1964-72	Jewish Martyrs' Memorial, New York
1965-68	Dominican Sisters Convent, Pennsylvania
1965-74	Theater of the Performing Arts, Fine Arts Center, Indiana
1966	St. Andrew's Priory, California
	Stern House, Washington, D.C.
1966-70	Olivetti-Underwood Factory, Pennsylvania
1966-72	Kimbell Art Museum, Texas
	Temple Beth-El Synagogue, New York
1966-73	Kansas Office Building, Kansas City
1967-68	Broadway Church of Christ Church and Office Building, New York
1967-72	Library and Dining Hall, Phillips Exeter Academy, New Hampshire
1968	Delaware Valley Family Living Mental Therapy Building, Pennsylvania
1968-73	Hill Central Area Redevelopment, New Haven, Connecticut
1968-74	Hurva Synagogue, Jerusalem
	Congress Hall, Venice
	Wolfson Center, University of Tel Aviv, Israel
1969-74	Center for British Art and Studies, Yale University, New Haven, Connecticut
1970	Dual Movie Theater, Philadelphia
1970-74	Family Planning Center, Nepal
1971-73	Inner Harbor, Baltimore
1971-74	Design for the 1976 Bi-centennial Exposition, Philadelphia
1972-74	Independence Mall Area Development for the 1976 Bi-centennial Exposition Philadelphia
	Hotel, Government Hill Development, Jerusalem
1973-74	Theological Library, University of California, Berkeley
	Roosevelt Memorial, Roosevelt Island New York
	Pocono Arts Center, Pennsylvania
1974	Abbasabad Development, Government Complex Tehran
	Korman House, Pennsylvania

執筆者紹介

香山壽夫（こうやま・ひさお）
1937年東京に生まれる．1960年東京大学，1963年同大学院，1963年—65年ペンシルヴェニア大学大学院に学ぶ．米国と英国で設計活動．1969年—72年九州芸術工科大学助教授．1972年より東京大学工学部助教授．同年香山アトリエを開設．

Romaldo Giurgola（ロマルド・ジアゴラ）
1920年イタリアに生まれる．1959年米国の市民権を得る．1945年－49年ローマ大学建築学科，1949年－51年コロンビア大学に学ぶ．1952年－54年コーネル大学助教授．1954年－66年ペンシルヴェニア大学建築学科教授．1966年－71年同建築学科学部長を経て，現在コロンビア大学建築学科教授．1966年ニューヨークに事務所を開設．

Cesar Pelli（シーザー・ペリ）
1926年アルゼンチンに生まれる．1964年米国の市民権を得る．1944年－49年タクマン大学，1952年－54年イリノイ大学に学ぶ．1945年—64年エーロ・サーリネン事務所に勤務．1977年シーザー・ペリ事務所を開設．1977年よりイェール大学建築学科学部長．

Michael Graves（マイケル・グレイヴズ）
1934年インディアナポリスに生まれる．1954年－58年シンシナティ大学，1958年－59年ハーヴァード大学に学ぶ．1960年ローマ賞を受賞．1962年よりプリンストン大学で教鞭をとり，現在同大学教授．1964年マイケル・グレイヴズ事務所を開設．

Holmes Perkins（ホームズ・パーキンズ）
1950年代から70年代にかけてペンシルヴェニア大学美術学部大学院学部長を勤める．建築家として，大学スタッフの建物の責任者になったこともあり，またカリキュラムの多様性と質の向上に努めユニークな発想をもって知られる．現在ペンシルヴェニア大学建築学科博士課程で教えている．

David Wisdom（デイヴィッド・ウィズダム）
1942年－74年にかけてルイス・カーンの事務所で働く．その後デイヴィッド・ウィズダム事務所開設．現在でもバングラデシュ国会議場に関連した仕事に携わっている．

Marshall Meyers（マーシャル・マイヤーズ）
イェール大学卒業後，数回に渡ってルイス・カーンのために働く．アンソニイ・ペレシアとともに，イェール大学英国美術研究センターの残務を監督する．現在フィラデルフィアで仕事をしながら，ペンシルヴェニア大学で教えている．

Nicholas Gianopoulos（ニコラス・ジアノポウロス）
キースト・アンド・フッド（フィラデルフィアの構造事務所）のパートナーであり，ペンシルヴェニア大学で構造デザインを教えている．イェール大学・アート・ギャラリー，リチャーズ医学研究所，ブリン・モア大学寄宿舎，バングラデシュ国会議場などのプロジェクトに携わる．

Henry Wilcotts（ヘンリー・ウィルコッツ）
ダッカでルイス・カーンに面会し，1964年にカーンの事務所に加わる．主にバングラデシュ国会議場の仕事をした．現在デイヴィッド・ウィズダム事務所に勤務．

David Polk（デビッド・ポーク）
ペンシルヴェニア大学卒業後，1950年代と60年代に間隔を置いてルイス・カーンの事務所で働く．現在自分で仕事をするかたわら，ペンシルヴェニア大学で教えている．

Gary W. Moye（ゲーリー・モーイ）
1969年－74年までルイス・カーンの最後のプロジェクトであったヒル・セントラル中等学校の計画に携わる．

Neil Welliver（ニール・ウェリヴァ）
アメリカにおける現代風景画家であり，ペンシルヴェニア大学美術学部の主任教授でもある．彼は自分が住んでいるメイン州の風景をありのままに描き続け，その油絵は米国中の大美術館で見ることができる．

河崎一美（かわさき・かずみ）
1939年サンフランシスコに生まれる．イェール大学，ペンシルヴェニア大学卒業後，ロバート・ベンチュール，ルイス・カーンの事務所で働く．現在ペンシルヴェニア大学講師．フィラデルフィアで設計事務所を主宰．

松井　光（まつい・こう）：翻訳者
1950年千葉に生まれる．1975年日本大学理工学部建築学科卒業，1977年同修士課程を経て，1979年コロンビア大学卒業．1981－83年ＨＬＷ事務所（ニューヨーク）に勤務．現在石勝エクステリアに勤務．

Roland Jiro Nishimura（西村次郎・ロランド）
1951年ハワイに生まれる．1977年ハワイ大学建築学科修士課程を経て，1977－78年東京大学工学部建築学科・芦原義信研究室で研究生として学ぶ．1978－80年アーネスト・ハラ&アソシエイトに勤務．1981年米国で一級建築士の資格を取得．1980年より東京大学工学部建築学科・槇文彦研究室で学んでいる．

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